

2017

Inconsequential plan for reorganizing the value of art in the public sphere

Mathew B. Greiner
Iowa State University

Follow this and additional works at: <https://lib.dr.iastate.edu/etd>



Part of the [Fine Arts Commons](#)

Recommended Citation

Greiner, Mathew B., "Inconsequential plan for reorganizing the value of art in the public sphere" (2017). *Graduate Theses and Dissertations*. 15310.
<https://lib.dr.iastate.edu/etd/15310>

This Thesis is brought to you for free and open access by the Iowa State University Capstones, Theses and Dissertations at Iowa State University Digital Repository. It has been accepted for inclusion in Graduate Theses and Dissertations by an authorized administrator of Iowa State University Digital Repository. For more information, please contact digirep@iastate.edu.

Inconsequential plan for reorganizing the value of art in the public sphere

by

Mathew B Greiner

A thesis submitted to the graduate faculty
in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

Major: Integrated Visual Arts

Program of Study Committee:
Austin Stewart, Major Professor
Alex Braidwood
April Eisman

The student author and the program of study committee are solely responsible for the content of this thesis. The Graduate College will ensure this thesis is globally accessible and will not permit alterations after a degree is conferred.

Iowa State University

Ames, Iowa

2017

TABLE OF CONTENTS

LIST OF FIGURES	iii
LIST OF TABLES	v
ABSTRACT	vi
DISCLAIMER	vii
INTRODUCTION	vii
BACKGROUND	vii
CHAPTER 1. EXECUTIVE INTRODUCTION	1
CHAPTER 2. PURPOSE	3
CHAPTER 3. PARAMETERS OF OPERATION, PART I	4
CHAPTER 4. PARAMETERS OF OPERATION, PART II	11
CHAPTER 5. EXPECTED OUTCOMES	14
CHAPTER 6. PROPOSED PLAN TO REORGANIZE SOCIETAL, GOVERNMENTAL, AND PRIVATE FUNCTIONS AND IGNORE UNNECESSARY AGENCIES, COMPONENTS OF AGENCIES, AND AGENCY PROGRAMS, PART I	15
CHAPTER 7. PROPOSED PLAN TO REORGANIZE SOCIETAL, GOVERNMENTAL, AND PRIVATE FUNCTIONS AND IGNORE UNNECESSARY AGENCIES, COMPONENTS OF AGENCIES, AND AGENCY PROGRAMS, PART II	16
CHAPTER 8. PROGRESSION	18
CHAPTER 9. GENERAL PROVISIONS	19
BIBLIOGRAPHY	21
APPENDIX A. GLOSSARY OF TERMS	26
APPENDIX B. SAMPLE ARTICLES OF INAPPROPRIATE ACTION	
Chicken Tractor Documentations, including	32
material from Transient Gallery and the Residential	
Brain Sciences Building Art Proposal	53
APPENDIX C. ORIGINAL FORM OF EXECUTIVE ORDER	79

LIST OF FIGURES

Figure 1.	<i>Martin</i> , Digital Photograph, 2012	viii
Figure 2.	<i>Hydroxycobalamin Injection</i> , digital photograph, 2012	viii
Figure 3.	<i>40% Less</i> , 2011, Graphite on paper, 11x14"	ix
Figure 4.	<i>Zero</i> , 2011, Graphite on paper, 14x11"	ix
Figure 5.	<i>45% Less</i> , 2011, Graphite on paper, 11x14"	ix
Figure 6.	<i>Being, or Remaining</i> , 2012, Charcoal on paper, 30x40"	ix
Figure 7.	<i>Ansu with Beets</i> , 2012, Graphite on paper, 22x30"	x
Figure 8.	Detail, <i>Ansu with Beets</i> , 2012, Graphite on paper, 22x30"	x
Figure 9.	Detail, <i>Ansu with Beets</i> , 2012, Graphite on paper, 22x30"	x
Figure 10.	<i>Roy</i> , 2012, egg tempera on panel, 9x10.5"	x
Figure 11.	<i>Martin</i> , 2013, egg tempera on panel with oil glazes, 30x30"	x
Figure 12.	Edward V. Kelley's <i>Speedfreak</i> , 2015, at Transient Gallery	xii
Figure 13.	<i>Butter Fist</i> , 2014, butter, 4.5x8x5"	xiii
Figure 14.	Exhibition view of <i>Fall</i> including <i>Superposition</i> , 2014	xiii
Figure 15.	Three of five artists nominated to present at the first Chicken Tractor Microgrant Dinner, 2015. Left to right: Kathranne Knight, Guy Loraine, and winner Rachel Buse	xiii
Figure 16.	Kathranne Knight installing <i>The Shape of Your Absence</i> at the Residential, 2016	xv
Figure 17.	Prop from Heidi wiren Bartlett's <i>RUT</i> performance and Rachel Buse's sculpture in the Residential for "We Must Arise and Act!" 2016	xvii
Figure 18.	<i>Not Normally a Sign Girl, But Geez...</i> , Amy Kligman exhibit of drawings of protest signs, all sales benefitting the ACLU, 2017	xvii
Figure 19.	<i>Fist Shaker</i> , Graphite, color pencil, gouache, and xerigraph on paper, 2016, 22x 30"	xviii

LIST OF FIGURES

Figure 20. Cultural transmission and homogenization, (Bisin & Verdier, p. 450 and 482)	5
Figure 21. Investment returns and correlation to global market index, (ARTHENA, pp. 1–4)	8
Figure 22. Performance of art market indices overlaid with financial market indices, (ARTHENA, pp. 1–4)	8
Figure 23. Global increase of wealth concentrated among the already ultra-wealthy, (Hardoon, et. al, p. 3)	9
Figure 24. Kathranne Knight's artist talk at the Residential for her exhibit, <i>The Shape of Your Absence</i> , 2016	20
Figure 25. Attendees at the Residential, 2016	20
Figure 26. Gustavo Aguilar performing <i>Taco Talk</i> at the Residential	20
Figure 27. Heidi Wiren Bartlett's <i>RUT</i> at the Residential, 2016	20
Figure 28. Attendees at Transient Gallery, 2014	20
Figure 29. Joe Biel drawing on the walls of Transient Gallery for his exhibition, 2015	20
Figure 30. Maria Molteni's <i>Net Works</i> , 2016	35
Figure 31. Erin Rademacher installing Jason S. Yi's <i>Terraform</i> in Capital Square, Des Moines, IA 2015	35
Figure 32. Presentation on Chicken Tractor and the Residential, 2016	51
Figure 33. Presentation on Chicken Tractor and the Residential, 2016	52

LIST OF TABLES

Table 1.	Financial Impact of the Arts in the United States, (Americans for the Arts, p. 4)	6
----------	---	---

ABSTRACT

The core argument of this document is that many art practices and the experiences of the artists performing them are fundamentally incompatible with late capitalism and secondarily, with much of its influence in academia. Art is often subsumed into the current late capitalism paradigm. When this happens, its ability to critique or dissent is blunted or removed. It may also undergo subtle changes in order to approximate compatibility with the market. None of these changes are inherently wrong. They limit and mutate the practice of art to better fit popular expectations, and therefore, they exclude some of the most vibrant and crucial roles art has performed in human society since its inception. The author's research attempts to live outside of these expectations to demonstrate the possibility of alternatives. This document's satire reflects the uncomfortable existence of art in the current paradigm. It is compounded by the necessity of directly stating this satire in order to satisfy the Iowa State Graduate College's thesis requirements, which mandated significant alterations to the text and its form.

DISCLAIMER

This thesis document satirizes bureaucratic forms while also presenting earnest scholarship and research. Its original form represented a compromise that balanced the form of bureaucratic and legal government documents, such as presidential executive orders against the Iowa State graduate College's equally bureaucratic thesis formatting requirements. The implicit critique is that art is not best suited to institutionalized environments because it must mutate to approximate their expectations. This form was rejected by the Graduate College, and all text following this disclaimer is adjusted to meet exactly their formatting and writing concerns. The original text, carefully crafted to follow the legal, annotated and outlined form of an executive order, has collapsed into a more typical paragraph structure. It was intentionally difficult to read at the outset, and the corrected form may be even more so. The formatting disclaimer in the first paragraph of the Introduction (vii) no longer applies, except to the original, partly compromised form reproduced in Appendix C.

INTRODUCTION

Because it mimics the form of governmental executive orders it deviates from Iowa State University's required and recommended thesis formatting guidelines in a number of small ways including flush left first lines of paragraphs, typographic considerations, blank pages, and pages left less than 75% full in order to begin new sections on new pages. The text is divided into 'Sections' instead of 'Chapters.' Level one headings after this disclaimer are left justified instead of centered. Additionally, much of the body of the document is arranged in an outline form. This attempts to maintain succinct language at the expense of grammatical 'flow.' It also results in an intentionally frustrating and obfuscating reading experience.

The core argument of this document is that many art practices and the experiences of the artists performing them are fundamentally incompatible with late capitalism and secondarily, with much of its influence in academia. Art is often subsumed into the current late capitalism paradigm. When this happens, its ability to critique or dissent is blunted or removed. It may also undergo subtle changes in order to approximate compatibility with the market. None of these changes are inherently wrong. They limit and mutate the practice of art to better fit popular expectations, and therefore, they exclude some of the most vibrant and crucial roles art has performed in human society since its inception. This document's satire reflects the uncomfortable existence of art in the current paradigm. It is compounded by the necessity of directly stating this satire in order to satisfy the Iowa State Graduate College's thesis requirements.

BACKGROUND

Prior to my enrollment in the Master's of Fine Arts program at Iowa State University in 2014, my research consisted of so-called 'traditional' art media. My 1998 undergraduate degree was a Bachelor's of Fine Arts from Drake University in printmaking with a minor in drawing, heavy study in painting, and an academic concentration in religion. Following graduation my practice concentrated on figurative representational painting. I pursued this with intensity for some years following graduation, but life experiences became distracting, and I

spent many years treating art as a hobby while I earned a living working as a coffee roaster, graphic designer, art director, high school teacher, and stay-at-home father.

Throughout this time, I worried over the integration of my art practice with a pull towards social justice, activism, and humanitarian efforts. For a time this was manifest in a specialization in public health communications and, later, many years spent living on the Diné (Navajo) reservation in Arizona. It was never successful, and I commonly made works that were devoid of implicit content. I found that artworks made in traditional media (my own output, yes, but also artwork in galleries and museums) increasingly left me unsatisfied.

Artwork that I had previously enjoyed was still pleasurable to me. The art of the Western canon remained influential, but contemporary work felt empty and frustratingly incapable. I could find great pleasure in making work, and I could admire technical achievements and beautiful form, but contemporary work felt inconsequential. The historic and modern works in museums retained their interest, as they were still true to the eras they were created in. Perhaps through romance, and from limited knowledge of their original context (I did not live those experiences, obviously), the reasons they were compelling to me persisted. Likewise, I enjoyed a great deal of contemporary artwork in its highest echelons, though I became dissatisfied the deathgrip of privilege and ultra-wealth that, in my estimation, made contemporary art inaccessible to the vast majority of people. It too often indulged in cleverness or vapid formalism. Most contemporary work seemed to mindlessly ape the forms that preceded it, indulging in cleverness at the expense of what I believed to be authentic content. My pleasure in consuming art came from the thrill of challenging and novel thinking combined with whatever craft was appropriate to the piece. I expected a level of synthesis between medium and message (though I found an explicit 'message' intolerable because I was trained that art is only good when it works with ambiguities) that seemed exhausted from painting and drawing, and rarely seen in sculpture or installation.

Between 2007 and 2013 I slowly made various drawings and paintings (Figures 3 through 6), thinking only about formal aspects that were exciting to me, and therefore enjoying the process of making, but always with dissatisfying results. These works were technically sufficient, but to my mind they did not 'do' anything. I was, and remain, excited by small moments in these pieces, typified by gestural mark making and particular qualities of line that



Figure 1. *Martin*, Digital Photograph, 2012

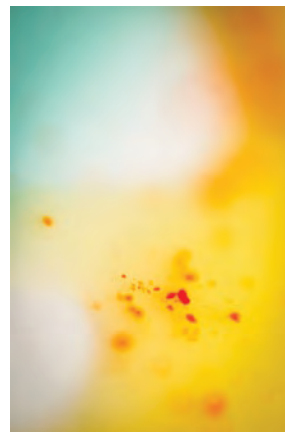


Fig 2. *Hydroxycobalamin Injection*, digital photograph, 2012



Figure 3. 40% Less, 2011, Graphite on paper, 11x14"



Figure 4. Zero, 2011, Graphite on paper, 14x11"



Figure 5. 45% Less, 2011, Graphite on paper, 11x14"



Figure 6. Being, or Remaining, 2012, Charcoal on paper, 30x40"



Figure 7. Ansu with Beets, 2012, Graphite on paper, 22x30"



Figure 8. Ansu with Beets, detail



Figure 9. Ansu with Beets, detail

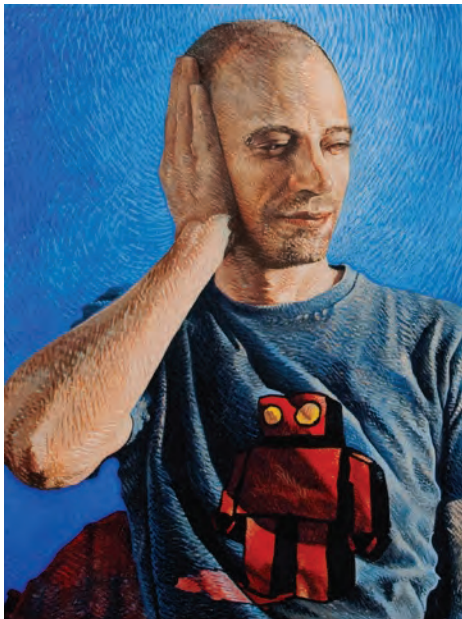


Figure 10. Roy, 2012, egg tvmpera on panel, 9x10.5"



Figure 11. Martin, 2013, egg tempera on panel with oil glazes, 30x30"

I hope work lyrically and in service of defining shape and value. Beyond that, however, they do not move me. I was aware by 2013, as I prepared work to apply to the ISU MFA program, that I was not interested in painting. Not only did my own work not deliver on my expectations, but almost no traditional media did. I do not mean to be cliché, but painting (drawing, printmaking, and on and on) felt dead. Contemporary traditional media works that excited me were exceedingly rare. If the best artists that I most admired could not make something compelling in these media, I reasoned, how would I?

In 2012 my son was born with an extremely rare and life-threatening disease, leading to over a year of intense and frequent hospitalizations, emergency flights, and the like. I photographed all of this process. For a time I felt required to stay awake to observe him, to record his seizures, and to make sure I didn't miss a medical event requiring my attention. To stay awake and also to find respite in a different sort of task, I began photographing his medications with a DIY extreme macro technique. I still find these abstracted photographs pretty, but like all the prior work, they do not hold up conceptually on their own. Samples of all this work are reproduced here, and it is quite apparent that they have no binding conceptual thread. Their pleasure for me is only in their creation.

I did not know what I planned to do at ISU, and I struggled for most of the first year and a half to find my footing. Early on an opening in the University's community gallery's schedule came up, and I produced a sculptural installation, a few video works and a sculpture to create an exhibit titled *Fall* (Figure 14). The center of *Fall* was dominated by a 4'x8'x8' room with exposed construction supporting an eight foot long section of straight tree trunk horizontally at eye level titled *Superposition* (Figure 14). Also in this show was a life-sized fist sculpted in oil clay then cast in butter. I enjoyed the conflicting ideas in that. It is a symbol of resistance made from something inherently soft and pliable, meltable, consumable, and as a dietary component, fairly hard to resist. I can say of *Superposition* and *Butter Fist* (Figure 13) that I can proudly own them as my creations, which was unique at that time, but they still are unsatisfying in that they do not feel tied to anything else conceptually, and especially because they do not act.

Meeting and connecting with artists is a crucial activity. I do not believe most artists work well in isolation, and their careers, especially, cannot function without substantial networking. Mostly so I could meet other artists, because I like being around other artists, I formed an alternative gallery space with a friend who owned a furniture making cottage business. The front office of his wood shop became Transient Gallery (Figures 28 and 29). It was a 9'x18'x8' room with two doors and unsophisticated construction. We added lights and painted it white, and programmed over 18 exhibitions of local, regional, and national artists in less than two years. Most exhibits were open only for one night, and attracted, on average, 50 to 70 visitors. This endeared me to parts of the local arts scene, and I expanded my connections through regular travel to neighboring cities with more vibrant art scenes searching for artists to exhibit.

A local museum curator, an artist, and an advocate all became close friends and together we recognized needs for something greater than an occasional exhibition venue. The arts were struggling in the Midwest, and in Des Moines, and we decided to transition Transient Gallery into a nonprofit enterprise called Chicken Tractor (Figures 22 and 23). A chicken tractor is



Figure 12. Edward V. Kelley's *Speedfreak*, 2015, at Transient Gallery



Figure 13. *Butter Fist*, 2014, butter, 4.5x8x5"



Figure 14. Exhibition view of *Fall* including *Superposition*, 2014



Figure 15. Three of five artists nominated to present at the first Chicken Tractor Microgrant Dinner, 2015
Left to right: Kathranne Knight, Guy Loraine, and winner Rachel Buse

essentially a mobile chicken coop placed over unnamable land. The chickens are allowed to range in the vicinity of their moveable roost, and their life activities prepare the earth in their territory for agriculture. Our Chicken Tractor metaphorically parks on the areas of the arts in our community that does not produce well, and fosters the arts there. We aim to create innovative solutions with a low capital outlay and strategic impact.

In 2015 I attended the Hand in Glove conference in Minneapolis, MN. This conference was created to serve as a national body of shared resources and community for Do it Yourself (DIY) artist-run spaces ranging from galleries very much like Transient Gallery to much more established and broadly programmed artist-centric spaces such as St. Louis' The Luminary, Brooklyn's Interference Archive, or San Francisco's very well heeled Southern Exposure. Here, nearly 400 artists and arts organizers from across the United States gathered to discuss ways to produce art outside of existing market systems, and also often independent of the challenges and restrictions that come with tax-exempt non-profit status. Hand in Glove announced that year that it would transition into a comprehensive body of organizers called Common Field, referenced later in this document. See paragraph three of the executive introduction for James McAnally's summary of the founding values of common field as an attempt to create spaces that are friendly and supportive of the needs of arts producers, and resisting typical market-driven reforms to art production, and its over-institutionalization.

Throughout these later years, I became aware of a movement of art practice that Pablo Helguera, one of the movement's higher profile practitioners, terms Socially Engaged Art (SEA). Formally this grows from the tradition of Alan Kaprow's Happenings of the 1960s through the so-called 'Relational Aesthetics' of the late 80s and 90s coined by Nicolas Bourriaud. None of these works rely on the creation of objects, presuming that the 'art' of them happens in the relationship established through the experience of the work between its viewers or participants. My interest is in the capacity for these works to address social justice or practical matters of community, though I do not expect that as a requirement. I like mostly that they are social. That the audience very often becomes a participant, and it is in the participants' experience that the work of art is completed and possibly even carried on or expanded.

The first example of SEA that I hosted was an event created by artist Sam Gould, also operating as Red 76, called "Occupy Yr Home." Mr. Gould defines his practice as activism, and he limits his efforts to a radius of 16 blocks from his home (though he is often active throughout the municipalities of Minneapolis/St. Paul). In Occupy Yr Home, participants across the nation host a dinner party or social gathering of any sort, and document their conversation in any way. Mr. Gould proposed that participants discuss matters of social tolerance and justice in a roundly prescribed manner. His notion was that friends and family behave and discuss difficult issues differently in their homes and with the people they are closest to. The hope was that by practicing and thinking more deeply about social justice in a 'safe' place, participants might be more likely to practice and encourage similar values when in the public sphere, thereby affecting strangers and even policy. Another interesting example of SEA can be found in Maria Molteni's Net Works project (Figure 30). In 2016 Chicken Tractor hosted a New Works workshop in collaboration with Viva! East Bank Neighborhood coalition and the Martin Luther King, Jr. Neighborhood Association. Further description of this can be found in the Net Works proposal document beginning on page 34 in Appendix B.

Over time in my program at ISU I understood my work with Chicken Tractor as a specific form of arts intervention. It is a Socially Engaged Artwork serving the artists and arts-interested members of central Iowa. That is how my community is defined. My underlying goal is to promote the arts and support artists in a manner that does not explicitly participate in a capitalist market and is independent of (though often in partnership with) more established arts institutions and the academy.

With the closing of Transient Gallery, I found myself wishing for the company of artists and the pleasure of hosting exhibitions. Using the only resource available to me, I followed the model of an apartment gallery and created the Residential (Figure xvi), a gallery in my apartment. I host artists, sometimes for days at a time, as a residency. I give them my bedroom and full use of the apartment. Depending on their needs, we often cook together and develop the exhibition together. I like to call this radical hospitality, and I go out of my way to make the experience as comfortable as possible. It is useful to note that this radical hospitality concept applies also to the need to create a safe place for artists and the arts in a market-centric society where the arts are routinely discouraged. As of April of 2017, the Residential has hosted four exhibitions and a pop-up performance since early in 2016.



Figure 16. Kathrann Knight installing *The Shape of Your Absence* at the Residential, 2016

I continue my experience as a maker, but in a conflicted way. During the Iowa Caucus of 2016 I assembled collaborators to broadcast three caucus locations (two democratic and one Republican) to the #makeamericagreatagain exhibition at White Box New York City. In 2017 and as I write this, I am waiting to hear if I will be awarded a public art commission for the Brain Sciences building at the University of Iowa (see the proposal concluding the Appendices), a short listed proposal that I created collaboratively. I continue to draw and consider the creation of sculptural objects (such as the Fist Shaker (Figure xiv), a one-man-band apparatus that shakes a cast fist at the sky while its bearer walks around), but I do so almost entirely for the private pleasure of making. My career trajectory is aimed at making Chicken Tractor more capable of serving a larger number of artists and arts audiences, at developing more programs like Net Works that improve arts access in underserved areas, and in making Chicken Tractor a sustainable organization with paid staff and a permanent exhibition venue adhering to best practices for payment of art labor (see Soskolne).

The remainder of this document maps the contemporary art world and its significant pitfalls. It is described as a dominant paradigm that is inhospitable or damaging to many expressions of art and is ethically challenging to navigate. My practice of SEA is concerned—as is the work of most SEA practitioners—with modes of production that avoid these challenges and seek to show others how they might do the same. It attempts to offer a temporary safe haven to art, artists, and art consumers. This thesis presents the difficulty of this effort through the language and medium of the late capitalist paradigm and therefore my practice. The media of my practice exists too often in forms, contracts, and waivers, and it struggles to exist amongst the demands of corporatism, over-institutionalism, and bureaucracy. To articulate my argument in the medium of my practice, and to demonstrate this perilous landscape, my thesis formally mimics a governmental executive order and indulges in the unusual language of business and bureaucrats.



Figure 17. Prop from Heidi wren Bartlett's "RUT" performance and Rachel Buse's sculpture in the Residential for "We Must Arise and Act!" 2016



Figure 18. "Not Normally a Sign Girl, But Geez..." Amy Kligman exhibit of drawings of protest signs, all sales benefitting the ACLU, 2017



Figure 19. Fist Shaker, Graphite, color pencil, gouache, and xerigraph on paper, 2016, 22x 30"

CHAPTER 1. EXECUTIVE INTRODUCTION

Key terms are defined in appendix A: Glossary of Terms.

The current framework and paradigm of global interactions, presumed as the envelope of neoliberalist accelerating late capitalism, is capable of turning the benefits, pleasures, and values of human art and culture production to serve the needs of the powerful and wealthy ("subsumption"). Two extraordinary and crucial capabilities of art are to critique or dissent, and to demonstrate value to human existence in a non-pecuniary dimension. The overwhelming expectation to assimilate into a dominating fiscal framework limits the ability of art to perform its best work. In an attempt to preserve the legacy and potential of art in these functions, this order requests creation and maintenance of arts programs which exist outside or in resistance to this infrastructure and are funded at a remove from the competitive market, such as from household budgets or through barter. This is all being done because it feels important to do so, but it is known from the outset that it can not have a large effect. Instead, the primary outcome is creation of community and support through artist-centric actions intended to nurture those parts of artists and artworks that remain alien to late capitalism. "We build because we seek to reach out to others" (Helguera, p.22).

When art is subsumed, it is unable to convincingly dissent or critique, which is one of its greatest capabilities. Also, art does not easily map to the financial and populist measures required by capitalism creating a strong tendency to exploit its production or to devalue it to the point of its destruction. Therefore, Art is incompatible with global contemporary society and its economic frameworks. This order offers suggested parameters of consideration when facilitating art phenomena as an attempt to preserve its practice and offer its benefits to those who remain interested. Chicken Tractor and the Residential Gallery, their activities and principles, are presented as confirmational models.

James McAnnally writes about Common Field, the national convening body supporting the "emergent field of artist-centric practice," and this serves as a succinct introduction to the ethos of the Executive Order on an Inconsequential Plan for Reorganizing the Value of Art in the Public Sphere (EOIPRVAPS). McAnnally affirms Common Field's "network of antidiscipline" and details seven shared values from its founding constituency: "artist-centric practice as a way to combat over-institutionalization, sustainability outside dominant market forces, risk, open-ended inquiry, diversity in all forms, new means of support (both financial and otherwise), economic equity for artists and arts organizers, non-hierarchical decision-making, and mutual support across organizational, cultural, and geographic divides" (p.10). This order shares these values, but does not require all of them at all times in all things.

Art is a phenomena independent of media. Art has consistently, throughout history, proven its ability to subvert attempts to define what art is and what it is not. An 'open' definition approximates a successful containment of art. This style of definition follows the tradition of Wittgenstein (Barrett, p. 6). and is limited exclusively to the parameters of phenomenal character. That a ceramic sculpture could be more or less art than a painting or video is not questioned. Likewise the validity of a performed action is rarely challenged. The logical extension is that art is a phenomena, and is entirely separate from its medium. This is described here

as a deregulation of form, or alternatively, as form liberalization. Deregulation of form is critical, in that art as a phenomena may be carried in the documents and actions of organizations, communities, and social groups.

It is important to note that, on a by-project basis, the professionalization and institutionalization of art require documentation or artifact as an absolute. When actions also produce satisfactory art as an artifact, that is a mark of excellence. However, byproduct-as-artifact, documentary materials, and measured outcomes are secondary to the whole. Where an artwork is primarily understood as an experience shared by a group of people in relation to one another, their environment and their larger context, documentary artifacts must arise organically from the shared experiences (e.g. individually and without excessive 'authorship'), or they risk subsumption into global contemporary art, inauthenticity, and inertness.

The valuation of art in the late capitalist marketplace is discussed. By employing the deregulation of form, art is displaced from a physical, commodifiable product to an aesthetic (and often ethical) experiential phenomena, less likely to be commodified for exchange. Its value, then, is forced (restored?) into a non-pecuniary sphere (See Appendix A: THE REPRODUCTION PARADOX).

Text following this point is modified as described in the Disclaimer (xii).

CHAPTER 2. PURPOSE

INCONSEQUENTIAL PLAN FOR REORGANIZING THE VALUE OF ART IN THE PUBLIC SPHERE

Authority over culture is vested in us as human beings whose distant genealogical forbears stood up on two legs and began walking and carving small figurines and painting on cave walls preceding the invented concept of pecuniary exchange and finance.

This document is intended to improve the awareness, effectiveness, and accountability of the actors operating within the Human Branch in enjoying, reflecting, or having available to them the experience of art and/or culture phenomena as a value and condition of existence external to pecuniary measure and measure of impact defined by gross population tallies by directing the Director of the Office of Phenomenal Appreciation (Director) to describe herein a plan to reorganize societal, governmental, and private functions and ignore unnecessary agencies, components of agencies, and agency programs by offering a confirmational discussion and model.

This document is not expected to have consequence of any kind, because it presumes to act in dissent to the neoliberal global capitalist market, which as a matter of definition subsumes all dissent. Further, it attempts to alter human-scale systems predicated on changes of meaning which the author's absurdist world view indicates may be worth seeking or considering, but is ultimately futile.

CHAPTER 3. PARAMETERS OF OPERATION, PART I

Parameters of operation are defined here as the first part of discussion of art phenomena. Current, popular theories are described and slightly expanded in an effort to make room for empathy while retaining pluralism, a challenge that exists between Modernism and Post-modernism, and resolving now in the Post-post-modern condition best described as contemporaneity. The ways in which art is valued in late capitalism are enumerated, and challenges to the restoration of art's meaning to a non-pecuniary state are revealed.

A definition of era labeled as 'Contemporaneity' in an expanded definition of that advanced by Terry Smith (pp. 4–8) characterized by Remodernism which is divided into two categories. Defensive Remodernism is the institutional return to modernist sensibilities as an attempt to moderate the effects of contemporaneity. Retro-sensationalism is an 'embrace of the rewards and downsides of neoliberal economies, globalizing capital, and neoconservative politics.' This work is often driven by the allure of spectacle. This spectacular art is the expression of post colonial politics, market creation, and social impacts, and is typified by the dialogue of "local and international values." Artwork founded in networks and communities, directly engaged in a literal sort of contemporary practice in that they are "about" the actions and products of social interaction and daily life, and which may have a base in social or political activism. These are articulated by social connectedness through media, and the sense of agency and fluid integration of social media to identity in younger populations and by the less media-centric expressions of communities, human support, re-history, and activities. Both manners may have a base in social or political activism, but this is more often seen in the latter. (The former is often captivated by self-important pride in labor or obsessive production, or an over-reliance on conceptually under-developed technology and gee-gaws.)

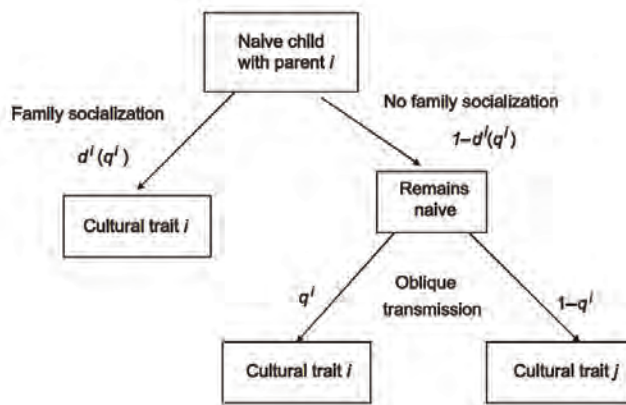
Smith (pp. 4–8) describes these categories as results of three contending forces in contemporaneity. First, globalization is a contest between demand for resources and exploitation in acquisition of the same. Accelerated inequality and, thirdly, the instantaneous "infoscape," or 'Spectacle' as an image economy exist in tension.

Smith's formula enumerates the 'sort' of work produced in what is currently known as a post-post-modern condition. The Director indicates that post-modernism legitimized and anchored an acceptance for plurality and an improved tolerance for uncertainty, but it did so via the removal of emotional connections, replaced with the knowledge of infinite references resulting in an impossible bar for hermeneutics. As a living human being, the experience is different. Accurate, 'real,' or not, feelings and meaning have a functional and imperative place in existence and therefore also in society. Contemporaneity opens space for an additional component by which a function, known in this document as 'heart,' may be added. It is a feature that is small but critical to the relational experience of work. This work is especially understood in Socially Engaged Art (SEA).

Art exists within a societal paradigm that exerts a primacy of measures and markets, with the popular understanding of art's value challenged by the division of markets including the Global Contemporary Art Market, and the subjugated peripheral Contemporary Art Market

(non-central galleries, contemporary or traditional work for commercial exchange). Also present is the provincial art praxis which is excluded as a matter of taste, is incompatible with the global contemporary art market as a product and is prohibited from the 'professionalized' market (Stalabrass, p. 60 & 81). Art subject to regional malapropisms or 'unsophisticated' work (Célius - Elkins interview) is unsuitable for established market competition, but holds a place in regionalized and informal de-privileged markets.

Art illuminated as a function of class as global market freedom drives cultural homogenization. Second figure is concluding clause of three pages of calculations proving the point summarized at Appendix A, under the entry for Access re: cultural transmission (in Glossary).



$$\text{Tr}(Q) = -2Z - W(L^H + L^F) < 0$$

$$\begin{aligned} \det(Q) &= [Z + WL^H][Z + WL^F] - W^2L^HL^F \\ &= Z^2 + ZW(L^H + L^F) > 0. \end{aligned}$$

Figure 20. Cultural transmission and homogenization, Bisin & Verdier, pp. 450 and 482

The emergent art market is perceived as immature work (and is therefore a riskier investment pedigree). It tolerates critique, is built on exploitative labor and production costs, is perpetuated by romantic mythologies, and is determined successful only through processes of extreme and persistent failure (too challenging, “they” don’t “get it”) or subsumption into accelerated inequality to globalization.

The current valuation of art phenomena is complicit in a variety of definitions listed below. First, art is attributed value as an engine of economic growth. Americans for the Arts have found that as of 2010 “support for the arts is an investment in economic well-being as well as quality of life. Nationally, the nonprofit arts and culture industry generates \$135.2 billion in economic activity every year—\$61.1 billion in spending by organizations and an additional \$74.1 billion in event-related spending by their audiences. The impact of this activity is significant; these dollars support 4.1 million U.S. jobs and generate \$22.3 billion in government revenue” (p.4).

Table i. Financial Impact of the Arts in the United States, Americans for the Arts, p. 4

AREA OF IMPACT	ORGANIZATIONS	AUDIENCES	TOTAL
TOTAL DIRECT EXPENDITURES	\$61.12 BIL	+	\$74.08 BIL = \$135.20 BIL
FULL-TIME EQUIVALENT JOBS	2.24 MIL	+	1.89 MIL = 4.13 MIL
RESIDENT HOUSEHOLD INCOME	\$47.53 BIL	+	\$39.15 BIL = \$86.68 BIL
LOCAL GOVERNMENT REVENUE	\$2.24 BIL	+	\$3.83 BIL = \$6.07 BIL
STATE GOVERNMENT REVENUE	\$2.75 BIL	+	\$3.92 BIL = \$6.67 BIL
FEDERAL INCOME TAX REVENUE	\$5.26 BIL	+	\$4.33 BIL = \$9.59 BIL

Art is attributed value as an extraordinarily high-reaching luxury (2(b)i) and unregulated investment (ARTHENA, pp 1–4). Investors view art as a stable and growing asset class (“Changes in the distribution of wealth around the world are also contributing to the growth of the art market, as high net worth wealth is growing much faster than general wealth. Most important, the markets for Post-War and Contemporary Art are growing at a remarkable rate, breaking all-time auction records for both individual works and market sales overall” (p.1). Historically, investments in the art market have outperformed U.S. bonds, equities, and commodities in economic environments of high and rising inflation.

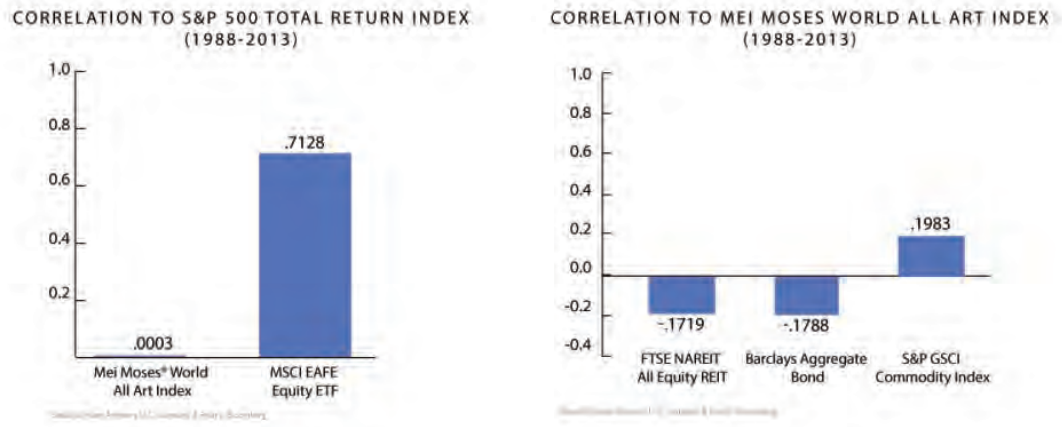


Figure 21. Investment returns and correlation to global market index, ARTHENA, pp. 1-4

Globalization adds depth and liquidity to the art market. Postwar and Contemporary art offer midmarket point of entry (better liquidity) and highest returns.

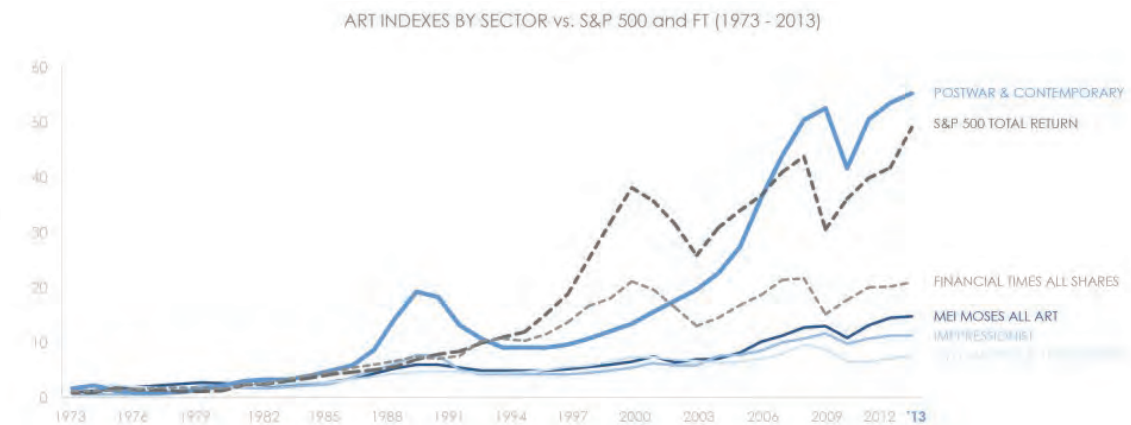


Figure 22. Performance of art market indices overlaid with financial market indices, ARTHENA, pp. 1-4

As described above, art is attributed value as an extraordinarily high-reaching luxury and unregulated investment.

The Economist Magazine explains value attribution for art as occupying two dimensions (F.R. p.1). First, it delineates the history of art's creation of its own market in the 18th century, marked most cleverly with the opening of Christie's auction house in 1766. The 2015 US \$64bn global total art sales is bifurcated 50/50 between direct sales (the primary and secondary markets) and auction. Value here is attributed based on luxury status (trophies), provenance of the work, and anticipated increase in market price.

The Economist has this to say on the second dimension. "What of the non-financial value of art? This is perhaps the hardest question of all. Yet it is essential. To stand in front Matisse's circle of dancing maidens or Rembrandt's portrait of his mother is to recognise that they are masterpieces. As a viewer you are transfixed, lifted out of yourself, you feel your consciousness being stretched by a story that is both timeless and unending. That is the truest value of art."

Art is understood to require specialized sophistication for maximal enjoyment, (eg Barrett, p.4). Art is understood to frequently be difficult, challenging, and void of enjoyment. Art that by an abstract and unregulated definition is found unskilled, provincial, or presented in a manner not participating in or sanctioned by the professionalized guild (Stallabrass, pp. 80–81) of global contemporary art is attributed dismissive value as a self-indulgent diversion (i.e. hobby, handicraft). Art's enmeshment with global neoliberalism and late capitalism (e.g. Jelinek, pp. 17–42) suggests that the widening gap of income inequality is mirrored in the widening gap in the number of people who have access and interest in art and those who do not. (Points follow from Hinkel. Graph from Hardoon, et. al, p. 3).

Income inequality (separate from Global Wealth inequality) measured on the **absolute** Gini index shows an alarming widening of gap both within countries by individual and between countries. Convergence theory from apologists suggests that poor countries will catch up, however "we see that in 1960, at the end of colonialism, people living in the world's richest country were 33 times richer than people living in the poorest country. That's quite a substantial gap. But then by 2000, after neoliberal globalisation had run its course, they were a shocking 134 times richer." (This excludes the wealthiest nations that are oil-rich data-set outliers).

"The absolute gap between the average incomes of people in the richest and poorest countries has grown by 135%. Of course, this metric overstates inequality by focusing on countries at either extreme. We can correct for this by looking at regional differences. The best way to do this is to measure the gap, in real terms, between the GDP per capita of the world's dominant power (the United States) and that of various regions of the global South. Using World Bank figures, we see that since 1960 the gap for Latin America has grown by 206%, the gap for sub-Saharan Africa has grown by 207%, and the gap for South Asia has grown by 196%. In other words, the global inequality gap has roughly tripled in size."

Figure: Global income growth that accrued to each decile 1988–2011: 46% of the total increase went to the top 10%²

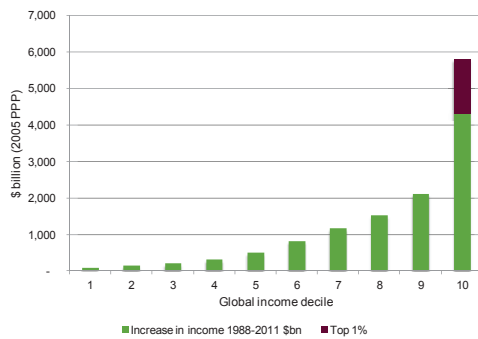


Figure: The wealth of the richest 62 individuals continues to grow, while that of the poorest half of the world stagnates⁴



Figure 23. Global increase of wealth concentrated among the already ultra-wealthy, Hardoon, et. al, p. 3

Art staged in a manner such that it is hidden or removed from, or perversely hosted by established (complicit) art institutions allows art to be considered outside of the parameters required of participants of late capitalism. Art attributed value distinct from financial markers proves the possibility of a paradigm outside of late capitalism and is therefore a threat to it. Art attributed value outside of financial markers offers great benefit to its participants in the possible experiences including but not limited to reflective critique, temporary suspension of existential alienation, temporary suspension of Marxist alienation, widened perspective, openness to ideas and creative solutions, personal pleasure, and indulgence in beauty. By restoring arts' ability to critique and enrich, it offers itself optionally to be instrumentalized against dominant power systems.

The use value of art as described (except where noted) by Julian Stallabrass (pp. 70–100) and organized via study questions advanced by April Eisman, PhD is outlined here. The Neoliberal system benefits from artists appearing to risk poverty in their pursuit of freedom of expression via the perception of authenticity. This guarantees a vast talent pool, such that the very few who are chosen to stand out are guaranteed as rare, unique, and precious. It contributes to the persistent mythology of the tortured artist, which is no longer required, but can lend value in story-telling and the mythology underpinning a sale, and continues to popular 'great man' story of the iconoclast common to Modernist narratives and actionable in reducing the public's association of state spending to public benefit (Mazzucato, pp. 94–95) therefore reducing the public's support of related spending (Mazzucato p. 179). It maintains the illusion that support of the arts is a charitable activity. Other systems tend to be highly interconnected. Art differs from other systems (e.g. legal, political, and economic) because it is an isolated system. Participation in it is uniquely optional. Academia serves as a professional guild, distinguishing its products as being made from a specialized, exclusionary knowledge that is presumed difficult. It is typical of a career or vocational path. It is self-reinforcing, and the products enjoy fiscal exchange through different mechanisms. The artist's time and stature, rather than work products, is what is remunerated. It is primarily an autonomous circle of discussion and ideas, but these do leak out and inform larger practice. The academic art world is oriented towards research and professional protection through obscurity, where the market-driven art information is typified more by the air of exclusion made easily consumable and spectacular.

The art market has been modernized. Technology subverts the aura of the unique and rare object through photography, and through internet art. Auction houses' entrance into contemporary art has more thoroughly integrated the art market with its exhibition—the work may be curated and emulates more authentic artist-run spaces. In many cases artworks at auctions are only visible to the public (and barely so) when they are up for sale. The rise of the dealer-collector is a response to the challenge of the auction houses on what was formerly a monopoly of dealers. Corporate collecting biases the market towards politically neutral, easily hangable works. These characteristics preserve art's autonomy of apparent uselessness, supplementing neoliberalism and commingling contemporary art with marketing goals of major corporations.

Corporations love to link their brands with contemporary art. It heals the appearance of social rifts set in place by the economic inequality their businesses produce. Corporations can appeal to better educated audiences with more wealth. Corporations can appear charitable. Corporations like to align themselves with a primary marker of creativity and innovation.

Corporate sponsorship affects cultural production. Art that does not fit corporate sensibilities is not supported and therefore goes unseen. There is an emphasis on the image of youth. It gives rise to celebrity artists. It reinforces arts aligned with fashion and consumer culture. It serves as accessible money for sponsors. It reduces critique. It tends to produce costly, spectacular works.

The State perpetuates contemporary art. It helps to heal the social rifts set in place by the economic inequality their businesses produce. In the case of Thatcher and Reagan, and Trump, the state implicitly steers art away from uncomfortable political leanings by aligning it with the market, or with specific problematic industries such as tobacco and oil.

CHAPTER 4. PARAMETERS OF OPERATION, PART II

Parameters of operation are defined here as the second part of discussion on art phenomena and advances alterations to the definition of art such that personal significance, hermeneutical practice, and political material (both didactic and ambiguous) are tolerated. The locus of art resides in its action in the participant (be that a singular maker, collaborative team, or engaged plural entity) as an aesthetic phenomena. Ethical phenomena commonly affect aesthetic phenomena, and therefore affect the scale of aesthetic efficacy. The realization of 'beauty on the inside' colors the 'beauty on the outside' (Sartwell, *the Six Names...*, p. 10) and therefore allows political action to be an aesthetic parameter. The result is that reduction in perceived 'quality' due to unambiguous political content is replaced with an appreciation for an authentic and earnest experience.

Deregulation of form is the author's term for fully liberalizing art from media. The aim is to understand art as an aesthetic phenomena that does not require any root in material and may be composed entirely of the experience of participants. Traditional art making presumes a formal element determined by the physical media employed in its creation. Manifestation is most commonly object based, and allows for the 'completion of the work' to occur e.g. as an experience as when colors are optically mixed by the brain of the viewer or when the work serves as an index of hermeneutic activity.

Space for the privatization of form by which the 'substance' or 'material' or 'media' of the art phenomena is characterized primarily as an experience, reflection, or hermeneutic activity in an individual as observer, participant, evangelist, or engaged actor of perpetuated agency. In a consortia of form, the privatized experiences of multiple observer/actors function (not to exclusion) in discord or collaboratively.

The political aesthetic "axis of quality" is the author's terminology describing the popular presumption that political efficacy and the quality of art (sometimes understood as a taste-determined form of ambiguity) exist in inverse relation (Thompson, pp. 36–43). Despite this the ambiguous gesture is defended as a form of autonomy from external systems. The root quality of art is of meaningful or significant aesthetic experience. Aesthetic experience may be, but is not limited to or required to be phenomenal, relational (between, among, with myriad existences), sensory, and/or ethical. 'Meaningful' or 'significant' aesthetic experiences may occur with or without physical objects or known stimuli, and may also occur in relation to a political action. Experiential resonance with a political action or intent is equally capable of achieving a meaningful or significant aesthetic experience as anything else, and is inappropriate as a limiting parameter.

Using ephemeral experiences as a definition of politically-capable art, Thompson invokes Rancière's contraption, the infrastructure of resonance (IOR). This is the relation, rooted in material, between institutions, corporations, social constructs, media outlets and so on, that retrofits post-modernism such that the list of referents are knowable, and therefore decodable, and therefore capable of carrying meaning and significance, and also capable of radical alteration by politically conscious individuals and groups (Thompson, pp. 60–61). This is strikingly similar

(and in opposition to) the tenets of hard determinism in philosophy, by which infinite causes and effects continuously produce outcomes predictable but for the enormity of the data set (Hofer).

Thompson's 'Privatization's effect on legitimization' (p. 76–80) echoes Stallabrass' observation that legitimacy stems from bootstrap ethics, feeding the mythology of exceptional genius and iconoclastic appeal. Where artists attempt to create their own infrastructures in response to a lack of artist-centric support from the market and its influence on society, they are divided and muted by their attempts to find resources, which are inevitably private. Privately funded (artist-funded) efforts struggle with financial upkeep. Non-profit efforts rely overwhelmingly on funding from the wealthy. Non-profits shape societal values, and must demonstrate popular affect and/or support (Thompson, p. 77). As resource-poor efforts struggle, other infrastructures are at risk of aging into populist messaging that reinforces conservative values favored by the market. In competition for public money, tax-exempt institutions must commonly demonstrate impact to demonstrate worthiness. Impact is difficult to define, and frequently falls into rubrics that favor high attendance and similar quantifications favoring popular support. In competition for public and private money, there is temptation to build or alter programs that fit grants or the wishes of donors which may not fit the mission or values of the institution.

Barrett (pp. 3–6) describes three categories of art definitions. Honorific are definitions conveyed by the declaration of a perceived authority. Classificatory definitions distinguish between what is and is not a work of art according to qualifying parameters, which often continue to rely on some form of authority (e.g. historical/colonial context) yet do not reliably distinguish a measure of quality or efficacy. "Aesthetician Morris Weitz, following the intellectual lead of Ludwig Wittgenstein, ...suggested ...that we consider the term *art* to be an 'open concept,' one that resists definitions based on any set of necessary and sufficient conditions present or forthcoming." Weitz asserts that identifying patterns amongst art objects is a worthwhile exercise not in creating a definition, but in clarifying the value of art.

Such pattern identification resembles IOR (infrastructures of resonance, but avoids the absolute results of cause and effect caused by IOR's 'distribution of the sensible' (the physical, 'sense-able,' artifacts in which the IOR is rooted). Weitz' open concept is predicated not in material, but in activated and shifting questions that are, themselves, an aesthetic phenomena. In an effort to make the open concept more concrete, consider how it finds a hybrid expression with the IOR in Sartwell's "Art and Politics." A political ideology exists as a 'multi-media aesthetic surround.' "Now the texts themselves have to be viewed aesthetically as well as semantically, and the power of the Declaration of Independence is not only what it declares, but the poetry by which it declares what it declares. ...most of us [Americans] have the image of a yellowed parchment with calligraphy in a vitrine: the Declaration is also treated and understood as a work of art" (p. 2). Aesthetic expressions (material or otherwise) are the 'body of the ideology,' reifying aesthetic multitudes (p. 3). Deliberately associative aesthetic maneuvers in politics are often tied to totalitarianism or propaganda (pp. 3–4). This is sometimes true. It does not categorically presume affinity. (Neocolonialism pervades republicanism, not fascism.) Aesthetic politics are not only from the construction and imposition of power, they are also characteristic of resistance, though impermanently so. (The anarchy of punk and street art may be corporatized.) The function of art in politics is constitutive. Aesthetic embodiments

contribute to a political system. "For the doctrines are no less subject to transformation by context than are the aesthetic systems, and though we can recite the Bill of Rights, we cannot hold the sentences constant as to meaning" (p. 7).

The 'open concept' definition coupled with the deregulation of form is dynamic and capable of infinite transformation suited to multiple contexts. Optionally, it is entirely distinguishable from physical artifacts and traditions of commodification, and privilege. It is pluralistic, capable of political content and/or action without sacrificing quality, and often in enhancement thereof.

The 'open concept' definition coupled with the deregulation of form therefore locates art as a phenomena of any medium, and often one that exists at least in part as a lived experience, ethical decision, or participatory action. In other words, art may not always manifest as a traditionally understood created object such as a painting, or even as a new media entity, but as the relationship between a participant (viewer, creator...) and their context. In this way, the 'quality' of art is dependent on the perception of the experience and decoupled from the influences of ambiguity, the political praxis, and post-colonial taste.

CHAPTER 5. EXPECTED OUTCOMES

Expected Outcomes of the Inconsequential Plan for Reorganizing the Value of Art in the Public Sphere occur along singular vectors of experience. Individual artists are exposed to opportunities for support in cultural production and as people searching for a community of like-minded others in what often feels like a hostile land. Participants in art may be temporarily enlightened, experience pleasure, feel encouraged to explore political alternatives, find self-actualization, and more. In these infrequent and individual experiences, the phenomena of art as a potential for more than its market values (see Chapter 2) is edified, and its capacity to exist as a value outside of late capitalism is momentarily assured.

“Every work of art is one half of a secret handshake, a challenge that seeks the password, a heliograph flashed from a tower window, an act of hopeless optimism in the service of bottomless longing. Every great record or novel or comic book convenes the first meeting of a fan club whose membership stands forever at one but which maintains chapters in every city—in every cranium—in the world. Art, like fandom, asserts the possibility of fellowship in a world built entirely from the materials of solitude. The novelist, the cartoonist, the songwriter, knows that the gesture is doomed from the beginning but makes it anyway, flashes his or her bit of mirror, not on the chance that the signal will be seen or understood, but as if such a chance existed” (Chabon, p. 5).

Throughout this document, predicates of social injustice are exposed, and the agency of art as a potential solution is advanced. However, this is not art’s duty, nor its function. It is something art may reasonably attempt.

The actions resulting from the proposed plans in Chapter 4 anticipate the following outcomes:

- (i) participants will gradually become accustomed to a non-pecuniary value of art;
- (ii) participants will gradually grow their personal interest in participating in art;
- (iii) art will be accessible to more participants, and in multiple populations;
- (iv) art producers will have greater capacity and expanded freedom to create, and therefore to create with greater ambition and less concern for popular acceptance.

CHAPTER 6. PROPOSED PLAN TO REORGANIZE SOCIETAL, GOVERNMENTAL, AND PRIVATE FUNCTIONS AND IGNORE UNNECESSARY AGENCIES, COMPONENTS OF AGENCIES, AND AGENCY PROGRAMS, PART I

See also Appendix B, "SAMPLE ARTICLE OF INAPPROPRIATE ACTION, CHICKEN TRACTOR." This order retroactively sets forth the 501(c)3 agency Chicken Tractor and its associated efforts as a confirmational model appropriate for determining and circumventing critical flaws in the dominant understandings of art as discussed in Chapters 2 and 3. It includes the staging of opportunities for participants to engage in mutual art experiences under the aegis of Socially Engaged Art (SEA) frequently in non-traditional art spaces and in non-commercial settings.

It orchestrates strategic regional or national arts professional events to strengthen the arts ecosystems in non-art-centric locations, including the development of educational, financial, and infrastructural support for local artists. It repositions art phenomena as a basic minimum support for human flourishing and a value for pleasure and perspective (including political praxis and minor existential shifts), as well as dissent (including political praxis, innovation, and growth. It is an agent of community bonding, bridging, and functional operative of growth or actions.

CHAPTER 7. PROPOSED PLAN TO REORGANIZE SOCIETAL, GOVERNMENTAL, AND PRIVATE FUNCTIONS AND IGNORE UNNECESSARY AGENCIES, COMPONENTS OF AGENCIES, AND AGENCY PROGRAMS, PART II

This order retroactively considers the apartment gallery model of the Residential, (also discussed in Appendix B) in relation to contemporary and historical colleagues, and highlighting the function of Radical Hospitality.

The apartment gallery The Residential indicates the core of this order's outcomes. Apartment galleries have a history of centuries (salons). They re-purpose existing infrastructure to suit the needs of artistic creation, and to support and build communities amongst culture producers. Due to reduced popular awareness of the benefits of art phenomena, combined with the seemingly insurmountable paradigmatic definition of value as a pecuniary abundance and engine for growth operating in opposition of value for art phenomena, artists are challenged to support themselves through their practice, and their capacity is therefore diminished. Put another way, art is incompatible with the dominant framework of late capitalism and its profound societal impacts on value scales that encourage humankind to function entirely against its self interest to flourish.

Historical models for apartment galleries could be cited as far back as European salons in the 17th century. However, Chicken Tractor's precursor, Transient Gallery (opened in 2013 and staging 18 exhibitions with over 20 artists until 2015) was initiated from the author's late 1990s exposure to the Suburban Gallery in Oak Park, IL, and Hermetic in Milwaukee, WI. Both of these art spaces had ambitious and critical programming, and were operated as household expenditures.

Late in 2016 a second alternative art space opened in my central Iowa community. The Yellow Door Gallery operates in a privately owned home similar to a salon and programs art concurrently with music, literary recitals, and other cultural ephemera alongside generous and sophisticated foodstuffs. This unaffiliated but overlapping effort indicates health for the concept of the non-pecuniary (non-peccary?) valuation of art and culture production. It demonstrates a popular interest in the subject. It offers variety in subject, taste, and mission, thereby contributing vibrancy to the regional understanding of art. It offers a wholly different context—one customarily understood as a casual (and hopefully friendly) social experience.

In Episode 465 of the Bad at Sports podcast (MacKenzie, et al), Jeff Stark speaks passionately about artist-run spaces. Artist-run spaces frequently originate from a need for immature artists to exhibit themselves and their friends using existing resources. The artists and the spaces both assume that they will grow in 'legitimacy.' That they will become a new, more accepted 'thing' in time. Artists will show in 'real' galleries, then in 'real' galleries in coastal art hubs like New York and Los Angeles. Or fail and exit art career paths. Galleries may become 'real' galleries, then expand to have presence in fairs or coastal art hubs, or fail and disappear. Gallerists/artists may professionalize around a curatorial career and professionalize into institutional and/or commercial work or fail and exit art career paths. There is some beauty in the apartment

gallery, as it is, being 'good enough.' That it may not need to follow a growth path, and that its nature prior to growth may be more instructive and more useful than its later manifestations.

The Residential embraces its domestic setting advances the concept of radical hospitality, an attempt to apply domestic principles of hospitality and welcomeness to sustaining artists and their production, and to the audience. Artists and arts appreciators frequently feel alien to many surroundings. Artists may experience significant struggle to have their needs met as cultural producers and for resources. They experience challenges in meeting basic needs such as food, lodging, and participation in a like-minded community. Hospitality includes the anticipation of a guest's needs and meeting them as resources allow.

Encounters with art in a private living space are problematized as highlighting the value of living with art and the ways it can enhance, activate, distinguish, or disappear into the texture of domestic life, as an inversion of private/public space that is simultaneously comforting and jarring, as an unusual form of access as above, and as inherently occupying an indeterminate commercial identity. Artists are invited to stay in the home as a 'residency,' and home-cooked meals, supplies, and other daily needs are provided.

CHAPTER 8. PROGRESSION

Predicting the near future of practice under this order, Chicken Tractor has set goals including the establishment of a permanent space, creation of additional programs, and sounder financial and organizational sustainability including a shift of reliance from key personnel to policy and procedure, longer track record sustaining larger, more consistent financial support, paid staff (corresponding to less reliance on volunteers), and an expansion of exhibition program through better payment to artists for labor and product, the addition of supporting programming (artist talks, etc.), and a more ambitious solicitation of artists.

The Residential's goals include the continuation of programming approximately three exhibitions, their residencies, and supporting programming per year and an increase of financial support for participating artists.

CHAPTER 9. GENERAL PROVISIONS

The preceding document attempted to describe the practice and consumption of art as a positive externality and a market failure whose function is primarily to offer aesthetic experiences ("art phenomena") to human beings. By locating the aesthetic experience in the experience itself, residing in the ethical decisions and actions of participants, or through relationships between participants and their context (environment, objects, other people, etc.), art becomes capable of acting in observable manners in individuals and communities, thereby transcending (though not excluding) object-based art which is more subject to subsumption by the late capitalist market, and therefore more easily instrumentalized by power structures as a reinforcement of privilege. Subsumption also prevents art's full ability to critique and dissent. The forces of market failure and limits on art's capabilities mean that art production is incompatible with the current state of capitalism.

The artists mentioned in the background section and the sample works of Chicken Tractor and the Residential in Appendix B use Socially Engaged Art practices to create a safe haven for artists, their labor, and the consumption of their output.

[INFORMATION REDACTED]



Figure 24. Kathranne Knight's artist talk at the Residential for her exhibit, "The Shape of Your Absence." 2016



Figure 25. Attendees at the Residential, 2016



Figure 26. Gustavo Aguilar performing "Taco Talk" at the Residential



Figure 27. Heidi Wiren Bartlett's "RUT" at the Residential, 2016



Figure 28. Attendees at Transient Gallery, 2014



Figure 29. Joe Biel drawing on the walls of Transient Gallery for his exhibition, 2015

BIBLIOGRAPHY

- Arts & Economic Prosperity IV: the Economic Impact Of Nonprofit Arts And Culture Organizations And Their Audiences*, WA. Washington, DC: Americans for the Arts, 2015. Print.
- "Why Invest in Art?" ARTHENA - WHY INVEST IN ART. N.p., 2015. Web. 04 Apr. 2017.
- Barrett, Terry. *Why is that Art?: Aesthetics and Criticism of Contemporary Art*. New York: Oxford U Press, 2008. Print.
- Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012. Print.
- Bishop, Claire, and Dan Perjovschi. *Radical Museology: Or, What's 'contemporary' in Museums of Contemporary Art?* London: Koenig, 2014. Print.
- Bisin, Alberto, and Thierry Verdier. "Trade and Cultural Diversity." *Handbook of the economics of art and culture*. By C. D. Throsby and Victor Ginsburgh, eds. Vol. 2. Amsterdam: Elsevier, 2014. 439-82. Print.
- Blum, Annette, and Deborah Fisher. "An Out-of-The-Box Look at the World of Art, Politics and Community - Interviews with an Insider Looking Out at the World We Live In." *Huffington Post*. N.p., 7 Nov. 2016. Web. 9 Nov. 2016.
- Bonin-Rodriguez, Paul. *Performing Policy: How Contemporary Politics and Cultural Programs Redefined U.S. Artists for the Twenty-first Century*. UK: Palsgrave Macmillan, 2015. Print.
- Bourriaud, Nicolas. *The Radicant*. New York, NY: Lukas & Sternberg, 2009. Print.
- Bourriaud, Nicolas. *Relational Aesthetics*. Dijon: Leses Du Réel, 2009. Print.
- Carlo A. Célius, Sophie Raux, Riccardo Venturi et James Elkins, "Interview with James Elkins," *Perspective* [En ligne], 2 | 2015, mis en ligne le 07 décembre 2015, consulté le 21 janvier 2016. URL : <http://perspective.revues.org/6056> ; DOI : 10.4000/perspective.6056
- Chabon, Michael. *Manhood for Amateurs The Pleasures and Regrets of a Husband, Father and Son*. London: HarperCollins Publishers, 2009. Print.
- Chomsky, Noam. *Profit over People: Neoliberalism and Global Order*. New York: Seven Stories, 1999. Print.
- Clements, Alexis. "Five Things I Learned While Teaching a Class on Arts and Labor." *Art Practical* in coordination with University of California, Berkely. (2014): n. pag. 4 Nov. 2013. Web.

Coleman, Lara, and Karen Tucker. *Situating Global Resistance: Between Discipline and Dissent*. London: Routledge, 2012. Print.

Davis, Ben. "After Ferguson: A New Protest Culture's Challenge to Art - Artnet News." *Artnet News*. Artnet, 15 Dec. 2014. Web. 22 Jan. 2016. <<https://news.artnet.com/art-world/after-ferguson-a-new-protest-cultures-challenge-to-art-194601>>.

Davis, Ben. "Art Must Admit the Lesson of Donald Trump's Election or Face Irrelevance." *Artnet News*. N.p., 30 Nov. 2016. Web. 05 Dec. 2016.

Davis, Ben. "Beware of the Creative Economy - Artnet News." *Artnet News*. N.p., 10 Sept. 2015. Web. 22 Jan. 2016. <<https://news.artnet.com/art-world/creative-economy-numbers-new-york-330374>>.

Davis, Ben. *9.5 Theses on Art and Class*. New York: Haymarket, 2013. Print.

Donovan, Thom. "5 Questions with Temporary Services | ART21 Magazine." *ART21 Magazine*. Public Broadcasting System, 21 Oct. 2010. Web. 22 Jan. 2016. <<http://blog.art21.org/2010/10/21/5-questions-with-temporary-services/#.VqJcpnocWRs>>.

Fernandez, Carlos. "Movements and Militant Media: Communications Technology and Latin American Grassroots Politics." *Realizing the Impossible: Art against Authority*. Ed. Josh MacPhee and Erik Reuland. Oakland, CA: AK, 2007. 228-35. Print.

Fluharty, Matthew, PhD. "Burn the Maps - Mn Artists." *Burn the Maps - Mn Artists*. MN Artists and Art of the Rural, n.d. Web. 22 Jan. 2016. <<http://www.mnartists.org/article/burn-maps>>.

Frank, Nicholas. "Milwaukeeists: 1996-2006 Or: What Made Milwaukee Famous." *Milwaukeeists: 1996-2006, Exhibition Catalog, Lawton Gallery*. Green Bay: U of Wisconsin Green Bay, 2013. N. pag. University of Wisconsin, Green Bay; Lawton Gallery, 19 Jan. 2016. Web. 22 Jan. 2016. <<http://milwaukeeerecord.com/arts/milwaukeeists-1996-2006-or-what-made-milwaukee-famous/>>.

Garrett, Laurie. *Betrayal of Trust: The Collapse of Global Public Health*. New York: Hyperion, 2000. Print.

Gerber, Alison, PhD, Susannah Schouweiller, Randall Szott, Sam Gould, Emily Gastineau, Camille Ericsson, Shanai Matteson, Erick Moe, and Mary Cone. "Hand-in-Glove: A Social Response | Temporary Art Review." *Temporary Art Review*. Ed. James McAnally. N.p., 08 Sept. 2015. Web. 22 Jan. 2016. <<http://temporaryartreview.com/hand-in-glove-a-social-response/>>.

Gerber, Alison. *Artists' Work Classification*. Minneapolis: Rosemary Furtak Collection, Walker Art Center Library, 2006. Print.

- Gerber, Alison, PhD. "Real, Not-Real / Alison Gerber / Akgerber.com." *Real, Not-Real*. Künstlerhaus Büchsenhausen, n.d. Web. 22 Jan. 2016. <http://akgerber.com/rnr.html>.
- Grabner, Michelle, Brad Killam, Forrest Nash, and Jason Pickleman. *Can I Come over to Your House?: The First Ten Years of The Suburban, 1999-2009*. Oak Park, IL: Suburban, 2009. Print.
- Hardin, Garrett. "The Tragedy of the Commons." *Science* 162.3859 (1968): 1243-248. Print.
- Lazzarato, Maurizio. "Immaterial Labor." *Radical Thought In Italy: A Potential Politics*. Ed. Paolo Virgo and Michael Hardt. Vol. 7. Minneapolis: U of Minnesota, 1996. 132-46. Print.
- Theory Out of Bounds.
- Hardin, G. "ESSAYS ON SCIENCE AND SOCIETY: Extensions of "The Tragedy of the Commons"." *Science* 280.5364 (1998): 682-83. Web
- Hardoon, Deborah, Ricardo Fuentes-Nieva, and Sophia Ayele. "An Economy For the 1%: How privilege and power in the economy drive extreme inequality and how this can be stopped." (2016): n. pag. Web..
- Harris, Kyle. "Beyond Authenticity: Aesthetics Strategies and Anarchist Media." *Realizing the Impossible: Art against Authority*. By Josh MacPhee and Erik Reuland. Oakland, CA: AK, 2007. 210-19. Print.
- Hebdige, Dick. *Subculture, the Meaning of Style*. London: Methuen, 1979. Print.
- Helguera, Pablo. *Education for Socially Engaged Art: A Materials and Techniques Handbook*. New York: Jorge Pinto, 2011. Print.
- Hickel, Jason. "Global inequality may be much worse than we think." *The Guardian*. Guardian News and Media, 08 Apr. 2016. Web. 04 Apr. 2017.
- Hofer, Carl. "Causal Determinism." *Stanford Encyclopedia of Philosophy*. Stanford University, 23 Jan. 2003. Web. 18 Apr. 2017.
- R., F. "What makes a work of art valuable?" *The Economist*. The Economist Newspaper, 06 Jan. 2017. Web. 04 Apr. 2017.
- Little, Rich. *The First Family Rides Again, "Reaganomics"* [Vinyl recording]. 1981. B. Booker, E. Doud.
- MacKenzie, Duncan, Richard Holland, Amanda Browder, and Jeff Stark. "Re: Nonsense with Jeff Stark." Audio blog comment. *Bad at Sports*. N.p., 28 July 2014. Web. <badatsports.com>.

Malik, Suhail, Richard Birkett, and Jenny Jaskey. "1. Exit Not Escape - On The Necessity of Art's Exit from Contemporary Art." *YouTube*. Artists Space, 3 May 2014. Web. 22 Jan. 2016. <<https://youtu.be/fimEhntbRZ4>>.

Malik, Suhail, and Liam Gillick. "2. The Problem with Contemporary Art Is Not the Contemporary." *YouTube*. Artists Space, 17 May 2014. Web. 22 Jan. 2016. <<https://youtu.be/RJkHb0YsdLM>>.

Mattock, Paul. "Editors Note: It Is Already WWII." *Brooklyn Rail*. N.p., 9 Dec. 2015. Web. 22 Jan. 2016. <<http://brooklynrail.org/2015/12/field-notes/editors-note-dec15>>.

McAnally, James. "After the Alternative Is Another Alternative: A Radicalization of the Artist-Run Temporary Art Review." *Temporary Art Review*. N.p., 26 Oct. 2015. Web. 22 Jan. 2016. <<http://temporaryartreview.com/after-the-alternative-a-radicalization-of-the-artist-run/>>.

McAnally, James. "Rewilding: An Emerging History of Common Field - Art Journal Open." *Art Journal Open*. College Art Association and Temporary Art Reviews, 17 Dec. 2015. Web. 22 Jan. 2016. <<http://artjournal.collegeart.org/?p=6751>>.

McPhee, Josh, and Nato Thompson. "The Department of Space and Land Reclamation." *Realizing the Impossible: Art against Authority*. Ed. Josh MacPhee and Erik Reuland. Oakland, CA: AK, 2007. 220-27. Print.

Moore, Anne Elizabeth. "Branding Anti-Consumerism,: The Capitalistic Nature of Anti-Corporate Activism." *Realizing the Impossible: Art against Authority*. Ed. Josh MacPhee and Erik Reuland. Oakland, CA: AK, 2007. 285-95. Print.

Rabat, Jennifer. "Near & Far." *Frieze*, Issue 171, May 2015: n. pag. Print.

Rand, Steven, and Heather Kouris. *Playing by the Rules: Alternative Thinking, Alternative Spaces*. New York: Apexart, 2010. Print.

Relyea, Lane. *Your Everyday Art World*. Cambridge, MA: MIT, 2013. Print.

Romo-Santillano, Arturo. "How Is the Artist or Writer to Function (survive and Produce) in the Community, outside of Institutions?" *East Los Angeles Dirigible Air Transport Lines*. N.p., 10 July 2015. Web. 22 Jan. 2016. <<https://atomikaztex.wordpress.com/2015/07/10/how-is-the-artist-or-writer-to-function-survive-and-produce-in-the-community-outside-of-institutions/>>.

Sartwell, Crispin. *Six Names for Beauty*. New York: Routledge, 2004. Print.

Schmelzer, Paul. "Counter Currents: Josh McPhee on the Diggers." *Blogs.walkerart.org*. Walker Art Center, 2015. Web. 22 Jan. 2016. <<http://blogs.walkerart.org/design/2016/01/12/counter-currents-josh-macphee-on-the-diggers>>.

- Scott, A. O. "The Paradox of Art as Work." *The New York Times*. The New York Times, 10 May 2014. Web. 22 Jan. 2016. <<http://www.nytimes.com/2014/05/11/movies/the-paradox-of-art-as-work.html>>.
- Schneider, Bret. "R.I.P. the Cultural Turn. C. 1968-2016." *CÆSURA*. N.p., 18 Nov. 2016. Web. 05 Dec. 2016.
- Sholette, Gregory. "50 Shades of Red: Enterprise Culture and Social Practice Art, a Love Story?" *Art Practical* in coordination with Arts Research Center at UC Berkely, (2014): n. pag. 4 Mar. 2014. Web. <http://www.artpractical.com/uploads/docs/5.4-syllabus-sholette-50_Shades_of_Red.pdf>.
- Smith, Roberta. "Artists Without Mortarboards." *The New York Times*. The New York Times, 12 Sept. 2009. Web. 22 Jan. 2016.
- Smith, Terry. *What Is Contemporary Art?* Chicago: U of Chicago, 2009. Print.
- Soskolne, Lise. "W.A.G.E. Survey Report Summary." *W.A.G.E.* Illustrator, William Powhida. N.p., 2014. Web. 22 Jan. 2016. <<http://www.wageforwork.com/resources/4/w.a.g.e.-survey-report-summary>>.
- Stallabrass, Julian. *Art Incorporated: The Story of Contemporary Art*. Oxford: Oxford UP, 2004. Print.
- Stallabrass, Julian. *Contemporary Art: A Very Short Introduction*. Oxford: Oxford UP, 2006. Print.
- Thompson, Nato. *Seeing Power: Art and Activism in the 21st Century*. Brooklyn, NY: Melville House, 2015. Print.
- VHS, Lauren. "Non-Participation: Call for Submissions" *Art Practical* in coordination with Arts Research Center at UC Berkely, 29 Oct. 2012. Web 22 Jan. 2016. <http://www.artpractical.com/uploads/docs/5.4-syllabus-LVHS-Call_for_Non-Participation.pdf>
- Yúdice, George. "The Privatization of Culture". *Social Text* 59 (1999): 17–34. Web.
- Yudice, George. "For a Practical Aesthetics." *Social Text* 25/26 (1990): 129. Web.

APPENDIX A

GLOSSARY OF TERMS

A

ACCESS - The capability of an individual, community, agent, or firm to experience an art phenomena. Access may relate to (a) conceptual precursors to the enjoyment, understanding, or participation in the art,

(b) the condition of experience of the art, including physical proximity, or availability of resources required on the part of the potential audience member,

(c) the socially programmed disposition of an individual, community, agent, or firm relating to its

(i) perceived ability to experience an art and still 'fit in,'

(ii) perceived ability to experience and art and 'understand it,'

(iii) use value proposition of resource expenditure versus competing needs.

(iv) Transmission of culture, see also figure at 2(d)iii, and longer discussion in Bisin, pp. 439–482, ultimately arguing that cultural transmission with the capability of social substitutability (a function of multiple choices and preferences related to upbringing and contextual conditioning) in free market global equalities leads to homogenization).

ART - the experience of a reflective moment of connection between self and other (e.g. person, group, object, environment).

ART (QUALITY) - colloquially known as aesthetics, but more often a combination of a particular sort of aesthetic experience characterized by the two or more understood but commonly incongruous phenomena in synthesis suggesting but never resolving into a hermeneutic thesis, and filtered through visual languages to accommodate 'taste,' a stylistic stronghold of cultural legacy controlled by enduring systems of power. Note also that as an ethical mechanism,

aesthetics are—themselves and by definition—operating withing political ideologies. ART (QUALITY) here operates contrary to the popular definition of quality as a function of

(a) (primarily) visual, and

(b) other sensual aesthetic experiences as defined by the subjective standards of taste as executed in an unregulated market sustained and enforced by systems of power (SOP) which naturally wish to de-privilege political messaging as it undermines their primary activity which is the continued accumulation of wealth via

(i) subjugation,

(ii) violent repression of all earthly and extraterrestrial living material.

Locating the aesthetic experience in whole or in part in the (a) ethical, (b) moral, and/or (c) non-moral experience, any form of art, but SEA in particular, is capable of a high level of aesthetic function regardless of its adherence to the strictures of SOP TASTE [ISO 0.02003/B (late 2016)].

C

CONTEMPORANEITY - See Chapter 2.

CULTURAL TRANSMISSION - Bisin and Thierry in Bisin & Verdier, p.482. See also Chapter 2.

H

HIGH NET WORTH INDIVIDUALS (HNWI) - Entities formerly known as Human Beings but in (a) posession or

(b) control of excessive wealth (typically with an annual access to higher than 1.000,000USD in liquid assets) may act, individually, as human beings, but in their actions are inextricable from the SOP they govern, manipulate, and profit from, and so are excluded from the HUMAN BEING category, being defined, instead, as CORPORATIONS, with all the rights and privileges afforded to these institutions.

HUMAN BEINGS - [See also, HIGH NET WORTH INDIVIDUALS] Human Beings are established as living homo sapiens engaged in (a) labor and

(b) leisure as interdependent states AND having an income represented in the lower ninety eighth percentile globally.

L

LATE CAPITALISM - [see Reaganomics]

M

MEASUREMENT - the need to constantly appraise, against standards and expectations most commonly unrelated to the way in which the human spirit assigns value causing (a) confusion,

(b) misinformation capable of abuse, and

(c) the ability to share your progress.

Measurement is (a) critical) and

(b) dangerous and must be determined and exercised with caution.

N

NEOLIBERAL GLOBAL ECONOMICS - [see Reaganomics]

P

POSITIVE EXTERNALITY (MARKET FAILURE) - Entities, agents, and actions that provide a positive benefit to the market and its constituents despite bypassing the market. Most positive externalities exist through forms of public or private support, as their tendency is to exist in diminished states when forced to comply with market forces in a manner competitive enough to be financially self-sustaining, and even when emaciated and unrecognizable, they may still fail in a competitive market. Education, which edifies the labor force and makes it more competitive, but is rarely profitable as a distinct enterprise, is an example.

R

REAGANOMICS - A unique articulation of global neoliberal economic policy, supported also by former UK Prime Minister Margaret Thatcher. Forgiving Eisenhower's uncomfortable creation of the military-industrial complex, and Nixon's trade opening with China, Reaganomics are the most popularly visible economic roots of the current global financial system and its pro-business core principles. Individually, Angela Davis and Laurie Garrett argue that Reagan's economic and social policies further created an education-military/prison pipeline for poorer Americans, and people of color especially, through racially charged drug policies, reduced social spending, and increased defense spending. Davis is brave enough to go so far as to (quite rightly) say that the addition of piece labor manufacture in (often privatized) prisons is a return of slave labor to the US labor market.

The popular understanding of Reaganomics is best understood through its contemporary media representations, as seen in (a) the struggling working class family in the sitcom *Roseanne*,

(b) Rich Little's comedy album:

VOICE OF David Brinkley: "Mr. President, can you please explain Reaganomics and what Reaganomics really means?"

VOICE OF Ronald Reagan: "Welll . . . certainly. Now I'd like to keep things simple so we can all understand. Let's suppose your mum baked a big blueberry pie. Now that pie represents the wealth of this country. Now take that pie and cut it in half. The top half is defense spending, the bottom half is for domestic programs and the other half is for the national deficit."

Brinkley: "Now wait a minute. We have three halves and a pie has only two halves."

Reagan: "No, you don't seem to understand. Let's look at it another way. You have three apples . . .",

(c) H.I. McDunnogh's male lead in the movie *Raising Arizona*: "I tried to stand up and fly straight, but it wasn't easy with that sumbitch Reagan in the White House. I dunno. They say he's a decent man, so maybe his advisors are confused."

REPRODUCTION PARADOX, THE - Falling outside the scope of this order and inquiry, it is worth noting that Benjamin proposed infinite reproductions as the removal of privilege resulting from rarity and restricted access. In works located primarily in the individual experience, even if made so to improve access and reach populations otherwise neglected, there is introduced a great risk of a return to the unique experience and successive privilege.

ROGUE STATE (POST-SUBLIMATION) - an entity's condition as defined without regard to its political, economic and/or social context. Operating "without regard to" dominant paradigmatic frameworks is a nearly empty and wholly insufficient mode of opposition, but does reduce the risk of further sublimation. It is as external to the paradigm as may be possible. Actions specific to dissent are encouraged, and delineate externality, but also run the risk of sublimation. This is known alternately as "changing the system from the inside," or "compromising for a bigger truth" and may be the right course of action for any individual, group, or particular setting, but is also foolish and inconsequential.

ROGUE STATE (SUBLIMATION) - a prime example of the ability of the SOP (globalized neo-liberal economic world order) to sublimate dissent, it is defined by SOP as (a) a threat to its neighbors and the entire world, or

(b) the appearance of popular heroic iconoclastic narratives contained within acceptable limits of deviation and perpetuating SOP messages and points of intervention.

APPENDIX B

SAMPLE ARTICLES OF INAPPROPRIATE ACTION

1. CHICKEN TRACTOR SUMMARY OF ACTIVITIES, DOCUMENTS, AND EPHEMERA, EXTERNAL DOCUMENTS, SEE ATTACHED

On the concern that the current paradigm of entrepreneurial necessity, measurement, fiscal self-sustainability, and suffusion of 'professional' actions into both educational and work-related activities for artists and that all of these characteristics are potential (frequent, but not categorical) toxins to the practice of art and to an art's efficacy as phenomena, art is deemed successful only as a market success, and therefore as a sublimated phenomena, and therefore is limited by the parameters of the SOP tolerances. Though nuanced and camouflaged, Chicken Tractor strives to operate "without regard" to the SOP, instead directing its activities to those that are (a) possible and

(b) will best serve the artists at issue and
(c) protect—as much as is feasible—art and culture production from sublimation, except where appropriate.

2. CHICKEN TRACTOR MISSION STATEMENT

Chicken Tractor enriches Des Moines' cultural capital by cultivating artistic practices, exhibitions, and discourse of the art of today. Through embedded artist residencies and dynamic arts experiences, Chicken Tractor is a vibrant confluence of regional, national, and international artists with our community.

3. CHICKEN TRACTOR DESCRIPTION OF HIGHLIGHTED PROGRAMS

Chicken Tractor exists to nurture and expand the arts ecosystem in central Iowa. Events seek to nourish local artists with **professional development workshops, granting opportunities, and greater exposure to their peers** throughout the Midwest and nationally. As an example, artists or curators brought in for any programs, will additionally be solicited to participate in targeted activities such as studio visits with local artists or social times to expand professional networks. A number of Iowa artists have been placed in exhibitions in Minneapolis, Madison, and Kansas City as a result. Additionally, we try to exhibit and work with a mix of artists. By exposing the central Iowa audience and working artists to artists from other parts of the state, the Midwest, or nationally, we are providing a wider range of inspiration. The arts nourish us, but we aren't well served by eating the same meal every day.

- **THE MICROGRANT DINNER** - Five artists are nominated to present on their work, usually on a specific need such as insurance for an installation or shipping or materials for a new work. We sell tickets to a dinner event that the artists present at, and the attendees vote. The

artist who wins the popular vote wins the ticket surplus as a grant. This will be our third year. In both of our prior years, multiple artists found funding as a result of the dinner. In other words, the winner received a grant, and other artists who did not win the grant also found funders for their projects independent of the dinner's grant. This has been a popular event that sells out within a couple days.

- **SAMPLE EXHIBIT** - For Art Week Des Moines, Chicken Tractor is staging an exhibit with the work of Larassa Kabel, Lee Running, Heidi Wiren Bartlett, and Jessica Teckmeyer. It will be in the third floor warehouse section of the Iowa Paint Building, soon to be the Barnum Factory, at 97 Indiana in Des Moines, IA. All the artists are Iowa women artists whose work uses wildlife (often through variants of deer imagery) speaking to feminist themes, often in stark black and white. The exhibit is titled "The Wild Beasts," which is a nod to the fauvism movement in early modern art, known for its wild use of color by artists such as Matisse, Derain, and Braques.


- **ROADTRIPS** - in order to help artists and arts-interested audiences to quality work happening in the Midwest, Chicken Tractor hosts day trip road trips that carpool to select art events, often scheduling special access such as gallery talks with curators or studio visits with artists. These programs have travelled to Minneapolis, Kansas City, Omaha, and more.

- **'Bridgework'** uses multiple activities to first build the experience of emerging artists, then connect them to a Midwest context of other arts professionals, audiences, and artists. Up to three emerging Iowa artists are selected in Spring. They are partnered with through studio visits and critique as they create a new body of work. These artists exhibit together in Fall. Similar programs occur simultaneously in Wisconsin and Nebraska (additional partners in neighboring states may join soon). In the new year (January-ish) the artists from all participating states exhibit together in one location, boosting their professional networks and exposure.

Appendix B continues with additional documents. Where possible, documents have been clearly marked with an Appendix B designation.

Chicken Tractor Organizational Summary, 2017

A
CHICKEN TRACTOR
SUMMARY



**Organizational and
Programming Overview**
early 2017

ChickenTractorArts.org
theResidentialGallery.com

ORGANIZATIONAL NOTES

- Meetings of the Board of Directors are on the third Tuesday of every month, from 5:30 to 6:30pm.

Chicken Tractor's goals in the next six months of 2017 follow:

- Execute programming to our highest ability, with a focus on fostering the arts community in Des Moines and regionally.
- Resolve to sustain and stabilize Chicken Tractor by fundraising sufficiently to realize our programming, and to initiate a partial salary so our staff is not fully volunteer.
- Significantly raise the profile of Chicken Tractor in the Des Moines area.


PROGRAM NOTES, MID-2017

Ongoing programs and organizational initiatives must be developed and executed over the next few months, and Chicken Tractor will need help from the board to do this.

<div style="border: 1px solid black; padding: 2px; width: 20px; margin: 0 auto;">4</div> <ul style="list-style-type: none"> • Feb 16 • March 23 • May • June • TBD • TBD • misc • misc • TBD 	<ul style="list-style-type: none"> Dominic Chambers at the Residential Amy Kligman at the Residential Microgrant Dinner Art Week Des Moines Exhibit Up to three workshops Road trips Vossler cocktails Louden/Vartanian dinner Renamed curatorial dinner
---	---

- Working subgroups established
- Fundraising & Development - solicit grant writing expertise
- Organizational governance - develop strategic plan, review policy needs
- Marketing policies and plans
- Fill one board seat
- Continue programming

A
CHICKEN TRACTOR
SUMMARY



**Organizational and
Programming Overview**
early 2017

PROGRAMMING COMMITTEE

MICROGRANT DINNER SUMMARY & TASK LIST

The Microgrant Dinner, Chicken Tractor's most notable event, will happen in May of 2017. Finding a venue and caterer are the first priorities. Two issues are open for discussion and change. First, it is possible that drinks and small plates would be simpler and would improve the return from the ticket price. Second, the GDMPAF is providing \$1,000 towards a competitive creation of a temporary public artwork. It is incumbent on us to determine how this will manifest and how it integrates with the existing dinner structure. Lastly, it is recommended that the venue be associated with a potential longer-term financial supporter, as a means of demonstrating the value of our programming.

<div style="border: 1px solid black; padding: 2px; width: 20px; margin: 0 auto;">2</div> <ul style="list-style-type: none"> • Immediate • Immediate • • • • • • • • 	<ul style="list-style-type: none"> Develop framework for GDMPAF Find venue and caterer Contact four nominators Contact nominated artists Develop marketing plan Solicit additional sponsors Initiate artist profiles in marketing Create event checklist Acquire materials Stage event 	<ul style="list-style-type: none"> due: 3/13 due: 3/31 due: 3/31 due: 3/31 due: 4/7 due: 4/14 one month before dinner May
---	--	---

ROAD TRIPS


Upcoming Road Trips should be determined and scheduled.

- Which trips to where?
- Investigate use of Grinnell van
- Other partnerships?
- May be interesting to consider alternate formats, such as Car Pool <http://carpoolcarpool.tumblr.com/about>

WORKSHOPS

Upcoming Workshops should be determined and scheduled.

A
CHICKEN TRACTOR
SUMMARY



**Organizational and
Programming Overview**
early 2017

EXHIBITIONS COMMITTEE

EXHIBITIONS

Chicken Tractor's primary exhibition in 2017 will be for Art Week Des Moines. This will consist of Heidi Wren Bartlett, Larassa Kabel, and Lee Running. It may optionally include Jessica Teckmeyer and/or Judith Donofrio.

The committee should determine the future of exhibits in 2017. One or two may take place in the Residential, in rented spaces such as at IA Paint or 11 Cherry, or other venues.


<div style="border: 1px solid black; padding: 2px; width: 20px; margin: 0 auto;">3</div> <ul style="list-style-type: none"> • Immediate • Contact artists, depending on venue • Coordinate works from each artist • Consider adjacent programming (bands, arts advocacy, etc.) • Produce exhibit 	<ul style="list-style-type: none"> Art Week Des Moines, venue due: 3/31 due: 3/31 beginning 3/31 last week in June
---	---

BRIDGE WORK

A yearly series of exhibits of emerging artists in the Midwest region.

- Determine how BW-IA artists are selected. Should it be a call? (Call by 4/14 if so)
- Find venue for BW-IA exhibit, to take place in mid to late October
- Solicit and confirm multi-state partners
- Conduct studio visits with selected artists
- Coordinate for combined exhibit

A
CHICKEN TRACTOR
SUMMARY



**Organizational and
Programming Overview**
early 2017

GOVERNANCE COMMITTEE

DEVELOPMENT

Chicken Tractor's goal is to support our yearly programming and generate a small salary for one staff position.


<div style="border: 1px solid black; padding: 2px; width: 20px; margin: 0 auto;">4</div> <ul style="list-style-type: none"> • Immediate • Immediate • Immediate • Immediate • Vet candidates for grantwriting, Our Town • Our Town grant 	<ul style="list-style-type: none"> Directors annual contributions Develop visual aid for programming Obtain pledges from likely donors Identify and solicit new donors Build up Salesforce in support of development Meow Wolf DIY Fund Create timeline for Art Works in support of IAartists.org Create timeline for IAC Org Project in support of IAartists.org Project in support of IAartists.org Project in support of IAartists.org Project in support of IAartists.org 	<ul style="list-style-type: none"> due: 2/28 3/17 4/14 ongoing due: 2/28 due: 3/17 due: 3/17 due: 3/17 4/14 9/1
--	---	---

GOVERNANCE

- Routinely appraise regular activities in light of regulation via policy.
- Capacity Building Grant from Community Foundation
- How best to use it?
- Creation of Strategic Plan (schedule time with Molly Kotval)
- Obtain at least one new Director
- Consider volunteer committees to serve on select projects

Chicken Tractor Organizational Summary, 2017

A
CHICKEN TRACTOR
SUMMARY



**Organizational and
Programming Overview**
early 2017

MARKETING COMMITTEE


Chicken Tractor's goal is to significantly raise our profile and demonstrate our abilities to connect audiences to the arts, and artists to professional resources, and arts communities across our region of the Midwest.

- Create a suite of actions accompanying most Chicken Tractor events
- Find a skilled volunteer for social media

5

A
CHICKEN TRACTOR
MONEY MONEY LIST

UP, DOWN, TURN AROUND, COME ON MONEY



**Organizational and
Programming Overview**
early 2017

Early 2017
EXPENSES

PERSONNEL

Part-time salary	19,500
Artist stipends (6*250)	1,500
Workshop stipends (3*150)	450
	<hr/> 21,450

NON-PERSONNEL

OPERATING COSTS

Web + Marketing	650
Accounting	850
Insurance	450
Road Trip Gas (3*125)	375
Supplies	300
	<hr/> 2,625

PROGRAMMING COSTS

Microgrant venue/catering	1,500
Exhibition materials	700
Bridgework (3* 250 + 250)	1,000
Curator's Crockpot II	250
	<hr/> 3,450
	<hr/> <hr/> 27,525


6

State of Iowa Tax Exempt Reporting Receipt, 2015

PAUL D. PATE - IOWA SECRETARY OF STATE

Receipt

[Print Page](#) [Exit Application](#)



PAUL D. PATE
Iowa Secretary of State
321 East 12th ST
Des Moines, IA 50319
(515) 281-5204
sos.iowa.gov

Date: 6/8/2015
Type: Purchase
Method: No Payment
Transaction: 1129334

Qty	Description (click to view)	Price
Print 1	Biennial Report for Corporation #481412	\$0.00
Totals: 1		\$0.00


THIS IS NOT A BILL

For refund or other policy questions visit the links below or call the Secretary of State's office at (515) 281-5204.

Questions? Call Customer Service at (515) 281-5204. [Privacy Policy](#) [Refund Policy](#) [Filing Policy](#)

Chicken Tractor Board of Directors Meeting Agenda, 2017

A
CHICKEN TRACTOR
AGENDA



Board Meeting Agenda
9/12/2016, 1 to 2pm

Chicken Tractor
P.O. Box 220
Des Moines, IA 50309
ChickenTractorArts.org

- I. Call to Order, Roll Call, Invocation
- II. Approval of new board candidates
 - David Hanson, Emily Gould, Elizabeth Rodgers Adelman, Tim Hickman
- III. New board matters
 - Assignment of offices:
 - Chair, Vice-chair, Treasurer, Secretary
 - Distribution of materials, Conflict of Interest Disclosure
 - Fiscal contribution (discussion)
 - Creation of contact list, community documents
 - Discussion only: formation of committees
- III. Description of recent and current programs
 - Curator's Crockpot (Aug. and continuing)
 - Bridgework (Fieldworks grant, what is needed?)
 - NCAA Networks (Partnership with Viva East, City of Des Moines Planning)
 - Exhibit at the Residential, 9/22
 - Sales, grant, and foundation supports received
- III. Discussion for upcoming and new programming, with prioritization
 - Arts Advocacy, Madlils
 - Workshops
 - Set dates for each
 - Performance, Packing, Taxes, Studio Visits
 - Discuss stipends, travel reimbursement
 - New Granting Event (discussion)
 - the Residential, thoughts on what's next
 - Goal setting, Art Works grant for 2017, others?

1


IV. Discussion for the good of the order
V. Adjournment


Acknowledgement of need for further discussion:

- Pursuit of Board Training and Planning from Community Foundation
- Requirements of a permanent space
- Further discussion on committee formation
- Schedule time with Mat and David to discuss financials
- Other business

Selected pages from the Chicken Tractor Proposal for Maria Molteni's Net Works, 2016

A CHICKEN TRACTOR PROPOSAL





MARIA MOLTENI
10/01/2016

Chicken Tractor
Mat Greiner, Executive Director
P.O. Box 220 • Des Moines, IA 50309
chickentracrors.org

SUMMARY

Artist Maria Molteni will engage in two or more activities while in Des Moines. First, she will exhibit portions of her continuing body of work, *Louef et l'oeil*, with Chicken Tractor at the Residential Gallery. Secondly, under the name New Craft Artists in Action (NCAA), she will conduct one or two workshops with local teenage youth in partnership with Art Force Iowa, as budget allows.

NARRATIVE

Molteni will develop an exhibit of *Louef et l'oeil* with the Residential Gallery. This is included as a part of this comprehensive proposal, but is managed exclusively through Chicken Tractor and does not require significant detail here. She will additionally create a multi-day workshop with area youth in partnership with Art Force Iowa. This may include one or both of the following activities: a **basketball net-weaving workshop**, and a **basketball court-painting workshop**. The court painting activity requires two to three paid assistants and welcomes volunteers.

2 The output of the workshop will be seen in the following components:

- Public art engagement of multiple youth (12-17) in the creation of custom nets for public basketball courts that do not have nets.
- Public art engagement of multiple youth (12-17) in the thoughtful painting of a basketball court.
- Public Art durable site with significant photographic appeal.
- Improved contemporary art access and engagement.

LINKS

Maria Molteni
NCAA
Clubhouse Court
Outside the Lines
Field Days

Chicken Tractor // The Residential
Art Force Iowa

ARTIST BIOGRAPHY

Maria Molteni is a Nashville to Boston-based multimedia & performing artist, educator & organizer. Having studied Painting and Printmaking at Boston University, her practice sprung from formalist roots, and has grown to incorporate research, social engagement, and transdisciplinary experimentation. Exploring iterations of sport, craft, feminism, spiritualism, animism, utopia, glossolalia and urban planning, she takes interest in standardized systems, shapes, and structures that influence our experience of everyday functionality and spirituality, often problem solving via traditional methods of craft—the tactile and tactical. Her works introduce original or absurdist processes as applied aesthetic solutions.

In 2010 she launched the international collective **New Craft Artists in Action (NCAA)**, an international artist collective with open membership and home-court representation in Boston, MA. Through exhibitions, workshops, community projects, and publication they work to integrate the skills, materials, and histories of many intersecting disciplines: athletics, craft, public space, aesthetics, labor, recreation, and feminism. **NCAA projects combine the disciplines, sportsmanship and physicality of athletics with the focus, dexterity and creativity of craft. This unlikely marriage is meant to encourage participation over spectatorship, and to reassess the traditional cultural and socio-economic contexts in which these activities evolved.** Building upon DIY skill-sharing models, the collective creates dynamic learning environments and bodies of work that may call upon knitting, crochet, bookbinding, screen printing, building, action photography, ball handling, etc. The NCAA believes these programs should be both critical and fun, inciting the tactile and tactical liberation of recreation.

Their most notable project **Net Works**—by which vibrant hand-made basketball nets are crafted for empty basketball hoops—employs creative problem solving to call attention to neglected public spaces. It also encourages positive relationships between athletes, artists and neighbors.

PARTNERS / STAKEHOLDERS

The success of this project would be enhanced with involvement from the following partners:

- Art Force Iowa
- Nike & Go
- Private support with interest in urban art initiatives (David Satrio)
- Des Moines Art Center Education
- City of Des Moines (Parks & Rec)
- Des Moines Convention and Visitors Bureau

3

BUDGET

EXPENSES			
Personnel			
Artist stipend	(exhibit)	250	
Artist travel		425	
Artist fee	Networks	800	
Artist fee	Court painting	1200	
Artist assistants (2)	Court painting	1200	
subtotal		3,875	
Non-Personnel			
Materials	Half-court paint & sealer	1250	
Materials	Networks	250	
Return Shipping	(exhibit)	225	
subtotal		1,725	
Total		5,600	
INCOME			
Chicken Tractor		675	
Art Force Iowa		1,200	
Material Donations	in-kind	800	
Other		2,925	
Total		5,600	
4			
SURPLUS/SHORTFALL			
Total		(0)	



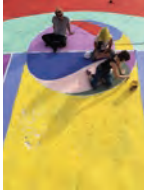



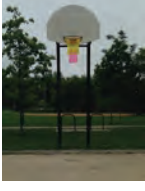












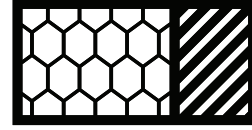


Figure 30. Maria Molteni's Net Works, 2016



Figure 31. Erin Rademacher installing Jason S. Yi's Terraform in Capital Square, Des Moines, IA 2015

A CHICKEN TRACTOR PROPOSAL



IAartists.org
Statewide Arts Resource Platform
2016–summer 2017

ChickenTractorArts.org
theResidentialGallery.com

PROGRAM SUMMARY

Chicken Tractor endeavors to replicate the success of MNartists.org as a statewide platform of arts resources. This has proven to be the nation's gold standard of artist directory-style platforms with the addition of several significant content channels which make the tool more useful and therefore more engaging. The Walker Museum and MNartists have agreed to offer their custom software for free use by Chicken Tractor, although start-up costs, yearly maintenance, and staffing require funding. This tool serves to improve the statewide awareness of arts related activities, to increase critical dialogue and regional connectedness, and to spur participation of local, Iowa artists in nationally ambitious professional activities. It offers these benefits through the following functions.

- User-maintained artist roster
- Option for collections, such as a curated list of featured artists via a juror or curator
- User-maintained arts organization roster
- Opportunities for artists including selected national calls, residencies, and grants
- Statewide calendar of events
- Ability for events to be announced with features, to drive visibility
- Journalism including critical writing such as reviews, local arts issues, arts advocacy, statewide studio visit essays, etc.

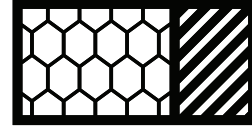
Narrative of costs

The Walker and MNartists.org estimate they'll need about \$5000 as a one-time fee for transfer. This includes the developer preparing the code and sanitizing the database, creation of documentation for use, and consulting from the staff at the Walker.

Visionary Services will need about \$3750 to install and skin the software.

This is a significant undertaking and requires at least a part time staff position to oversee its operation. Annual cost to run the software is between \$2100 and 8,100 for hosting and developer maintenance or changes.

A
CHICKEN TRACTOR
MONEY MONEY LIST
UP, DOWN, TURN AROUND, COME ON MONEY



IAartists.org
Statewide Arts Resource Platform
2016–summer 2017
Budget

ChickenTractorArts.org
theResidentialGallery.com

EXPENDITURES

PERSONNEL

Part-time maintenance position	29,800
Journalism stipends and travel (350*12 months plus discretionary for features)	5,600

35,400

NON-PERSONNEL

Start-up fees from MNArtists	3,250
MNArtists consulting	1,750
Start-up fees for local installation	3,750
Annual hosting	2,100
Annual developer maintenance	6,000

16,850

52,250

[Annual Ongoing Cost to Support]

43,500

INCOME

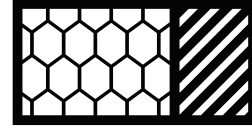
0

0

0

Budgets for interactions with artists comply with the W.A.G.E.
rubrik of best practices and national fair payment standards.

A CHICKEN TRACTOR PROPOSAL



Bridgework
Midwest Emerging Artists
Fall 2016 – Spring 2017

Chicken Tractor
Mat Greiner, Executive Director
P.O. Box 220 - Des Moines, IA 50309
chickentractorarts.org
mat@transient-gallery.org

Heidi Wirren Bartlett
heidewiren@gmail.com

Tatiana Klusak
tatianaklusak@gmail.com

Candida Pagan
candida.pagan@gmail.com

Breanne Trammell
breannetrammell@gmail.com

Initiated by Jason Yi, Leah Kolb, and Mathew Greiner, Project Bridge is a collaborative endeavor focused on providing recent art school graduates (or artists in an equivalent professional level) with opportunities to sustain artistic momentum and transition into the realm of a professional studio practice. Acknowledging the nuances inherent to the contemporary art world, our interest centers on helping emerging artists navigate this uncertain terrain by broadening the scope of their professional connections and experiences.

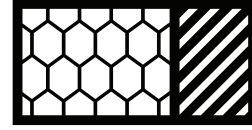
We plan to achieve the above-stated goals in each of our respective communities (Milwaukee, WI; Madison, WI; Des Moines, IA) by carefully selecting two to four emerging artists who express energy, commitment, and a willingness to benefit from additional resources and guidance in each region. Selected participants will be invited to create a new body of work, and have the opportunity to present the completed work in a professionally curated exhibition at a vetted and respected local art space. Throughout the duration of the project, the facilitators in each area will act as mentors to their region's program participants—conducting studio visits with the artists, offering critiques and advice as new work emerges, assisting with the development of resumes and artist statements, and gently guiding them through the steps necessary to prepare for a small group exhibition. After the completion of each regional exhibition, a third exhibition will present the combined efforts to expand artistic exposure and networks across state borders. In successive years, Project Bridge intends to grow by finding partnerships in other midwestern, neighboring states.



By facilitating sustained artistic practice, encouraging the creation of new work, and providing exposure for that work, the final exhibition will also serve as a platform for professional development and relationship-building. Facilitators from each city will mobilize their professional connections and resources to ensure serious attention is paid to the exhibition. Invitations to stakeholders within the arts community will facilitate an exhibition attendance that will support crucial networking opportunities for the exhibiting artists to establish meaningful connections

Although each locale will maintain autonomy over which artists they invite to participate, how they offer support throughout the process, and where and how the final exhibition will be presented, the ultimate goal in creating Project Bridge "outposts" in a variety of locations is to forge a more interconnected arts community throughout the Midwest. We hope this kind of broad-reaching program will facilitate meaningful artistic exchanges and dialogs among artists and art-centered organizations and professionals.

A
CHICKEN TRACTOR
LETTER



Bridgework
Fall 2016 – Spring 2017

Chicken Tractor
Mat Greiner, Executive Director
P.O. Box 220 - Des Moines, IA 50309
chickentractorarts.org
mat@transient-gallery.org

Heidi Wirren Bartlett
heidewiren@gmail.com

Tatiana Klusak
tatianaklusak@gmail.com

Candida Pagan
candida.pagan@gmail.com

Breanne Trammell
breannetrammell@gmail.com

Dear Heidi, Tatiana, Candida, and Breanne:

The Chicken Tractor Bridgework project, in collaboration with a concurrent Bridgework project in the Milwaukee and Madison, WI area, is attempting to create exhibition and professional development opportunities for emerging contemporary artists in the midwest.

We are planning a small group exhibition featuring three to four artists sometime in October or November 2016 in central Iowa (location to be determined later). A second exhibit, combining the efforts of our project and our collaborators, will take place shortly after. The goal is to provide a platform to highlight a new body of work created by emerging artists in Iowa and Wisconsin while facilitating crucial networking opportunities.

We recognize the importance of motivating emerging artists to sustain their artistic momentum and transition into the realm of professional studio practice. Chicken Tractor has identified four artists with energy, commitment and potential to thrive in the nuanced world of contemporary art.

You are receiving this email because you are one of the four artists selected by Chicken Tractor. **If you want to be considered for this exhibition, please send an email letter of interest, CV, Artist Statement, five jpeg images (2MB max. size per image) that represents your work and a link to your website by 6PM, March 24, 2016.**

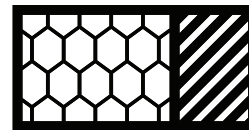


For this project, Mat Greiner is the curator and will be making the final decision on the artists who will be in the exhibition. Aside from artists' work, Mat is seeking artists who display unwavering commitment and responsibility to their practice, sustained energy, and a strong sense of professionalism. We hope you see this as an important opportunity to have deeper relationships with curators and other influential art figures who will see you as a promising young artist to watch.

Do not hesitate to contact me if you have any questions regarding this opportunity. Best,

Mat Greiner

A CHICKEN TRACTOR SUMMARY



**Organizational and
Programming Overview**
2016–early 2017

ChickenTractorArts.org
theResidentialGallery.com

ORGANIZATIONAL NOTES

Chicken Tractor is a 501(c)3 artist-centric organization in Central Iowa comprised of three bodies, all dedicated to developing the arts ecosystem in central Iowa by creating diverse professional development activities, developing regional arts connections and exhibition opportunities that promote an elevated, expanded exposure to a broader contemporary art field. Chicken Tractor operates professional development activities, including exhibitions. **Transient Gallery** was formerly the badge for public, pop-up, and permanent-space gallery exhibits, and is being merged with Chicken Tractor. **The Residential Gallery** is the badge for intimate arts exhibits by national emerging arts talent relating to the intimate relationships we form with each other, objects (including art works), and our environment in domestic spaces.

Mat Greiner is Chicken Tractor's executive director, and there is currently a working board of two. Larassa Kabel is a Des-Moines based artist. Laura Burkhalter is curator at the Des Moines Art Center. Chicken Tractor is actively developing plans for expansion of the board.

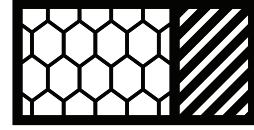
Chicken Tractor is committed to best practices and fair treatment and payment to artists in all aspects of operation, and as a point of advocacy in the professional field.

PROFESSIONAL DEVELOPMENT WORKS

Six professional development workshops in 2016, plus a multi-stage exhibition.

- How to Write an Artist Statement that Doesn't Suck, presented by Larassa Kabel, artist, and Laura Burkhalter, curator. Attended by 19.
- Project Management for Artists, with Jeni Dooley, Corporate Project Manager. Attended by 20.
- Mock Grant Panel Review, with the Iowa Arts Council (revised grant workshop from the IAC developed with our strategy and used statewide)
- Sketch Day, in partnership with the Salisbury House
- Tax strategies for artists with Dave Hansen
- Tax preparation for artists with Dave Hansen
- Basic crating and shipping with Jay and Fej, Installations at the Des Moines Art Center
- Curator's Crockpot, Midwest convening of arts and museum professionals
- Bridgework exhibits (see below)

A CHICKEN TRACTOR SUMMARY



**Organizational and
Programming Overview**
2016–early 2017

EVENTS & EXHIBITIONS

- The 2016 Microgrant Dinner will take place on June 8th at the Riverwalk HUB spot from 6 to 8pm
- We Must Arise and Act! group exhibit at the Residential, Art Week Des Moines, June 20th Salon 4700 preview, June 21st opening.
- L'OEUF ET L'OEIL, Maria Molteni solo exhibit at the Residential, September, 2016
- NCAA (New Craft Artists in Action, with Maria Molteni) Net Works workshop in partnership with Art Force Iowa, September, 2016
- Additional exhibits TBD at the Residential, minimum of three in 2017.
- Bridgework-IA, Three to four emerging Iowa artists exhibited at the Salisbury House
- Bridgework-Midwest Bridgework-IA alumni and their counterparts in NE and WI exhibit collectively
- The 2017 Microgrant Dinner will take place on May 31st at Big City Burgers from 6 to 8pm
- The Wild Beasts group exhibit at the Barnum Factory for Art Week Des Moines 2017

MISC

- Roadtrips - Up to six per year, depending on availability and interest
- Connections to resources for artists and to artists

A CHICKEN TRACTOR PROGRAM



MAIN EXHIBITIONS

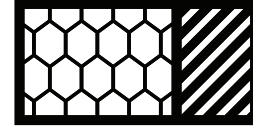
With a permanent location, Chicken Tractor would, annually, stage up to three exhibits of regional and national emerging artists (plus the Bridgework exhibit). We will also produce one exhibit or public work to coordinate with Art Week Des Moines. Fees to artists are compliant with the national W.A.G.E. standard for fair payment to artists.

Work exhibited would be for sale, with a below-industry standard percentage going to Chicken Tractor, and the bulk of sales benefitting the artist. Consultancy and placement may be offered as a service.

This programming is dependent on a permanent physical space.

Artist Stipends (4 x 1,000)	4,000
Production Assistance (for public work)	500
Paint and materials (3 x 150)	450
Printing	350
<hr/>	
	5,300

A CHICKEN TRACTOR PROGRAM



Small Gallery

the **RESIDENTIAL**

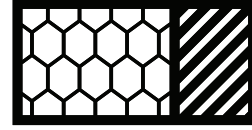
THE RESIDENTIAL GALLERY

The Residential is an apartment gallery. This is a social experiment designed to investigate domestic situations and the way we form connections to the people and things we share intimate space with. Gallery hours and events are, essentially, experiments in hospitality and unusual social connections. Three exhibits are planned for 2016. Discussions have begun with artists for the 2017 schedule.

- May 19th, Kathrann Knight, Iowa Artist Fellow and Iowa Artist alumni of the Des Moines Art Center
- In-Gallery artist talk and poetry reading.
- TUG Collective performance
- June 21st, We Must Arise and Act! A group show of three Iowa artists, one video, one sculptural, and one performance. This exhibit is also made to coordinate against the neighboring Open Studio Night at the Fitch, and is part of the second Art Week Des Moines. It will be part of a special tour for members of the Des Moines Art Center's 4700 Club.
- Pancake Breakfast event for We Must Arise and Act!
- September, Maria Molteni, exhibit of paintings and sculptures. Partnering with Art Force Iowa to have Molteni do a workshop with Des Moines teens through her NCAA (New Craft Artists in Action) practice.
- February, Dominic Chambers
- March, Amy Kligman, Not Really a Sign Girl, but Geez... drawings supporting the ACLU.

Artist Stipend (3 x 250)	750
Paint and materials (3 x 150)	450
Printing	60
Web	260
<hr/>	
	1,520

A CHICKEN TRACTOR PROGRAM



Bridgework
Midwest Emerging Artists
Fall 2016 – Spring 2017

PARTNERING ORGANIZATIONS

The Pitch Project, Milwaukee, WI
Madison Museum of Contemporary
Art, Madison, WI
Darger HQ, Omaha, NE
Salisbury House, Des Moines, IA

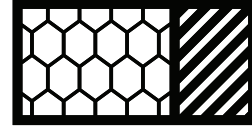
Bridgework is a collaborative endeavor focused on providing recent art school graduates (or artists in an equivalent professional level) with opportunities to sustain artistic momentum and transition into the realm of a professional studio practice. Acknowledging the nuances inherent to the contemporary art world, our interest centers on helping emerging artists navigate this uncertain terrain by broadening the scope of their professional connections and experiences.

In 2016 and early 2017, three arts organizations partnered to create parallel activities in three states, Iowa, Wisconsin, and Nebraska, followed by a cumulative Midwest exhibit. We will achieve the above-stated goals in each of our respective communities (Milwaukee, WI; Madison, WI; Des Moines, IA) by carefully selecting two to four emerging artists who express energy, commitment, and a willingness to benefit from additional resources and guidance in each region. Selected participants will be invited to create a new body of work, and have the opportunity to present the completed work in a professionally curated exhibition at a vetted and respected local art space. Throughout the duration of the project, the facilitators in each area will act as mentors to their region's program participants—conducting studio visits with the artists, offering critiques and advice as new work emerges, assisting with the development of resumes and artist statements, and gently guiding them through the steps necessary to prepare for a small group exhibition. After the completion of each regional exhibition, a third exhibition will present the combined efforts to expand artistic exposure and networks across state borders. In successive years, Project Bridge intends to grow by finding partnerships in other Midwestern, neighboring states.

By facilitating sustained artistic practice, encouraging the creation of new work, and providing exposure for that work, the final exhibition will also serve as a platform for professional development and relationship-building. Facilitators from each city will mobilize their professional connections and resources to ensure serious attention is paid to the exhibition. Invitations to stakeholders within the arts community will facilitate an exhibition attendance that will support crucial networking opportunities for the exhibiting artists to establish meaningful connections.

Although each locale will maintain autonomy over which artists they invite to participate, how they offer support throughout the process, and where and how the final exhibition will be presented, the ultimate goal in creating Project Bridge "outposts" in a variety of locations is to forge a more interconnected arts community throughout the Midwest. We hope this kind of broad-reaching program will facilitate meaningful artistic exchanges and dialogs among artists and art-centered organizations and professionals.

A CHICKEN TRACTOR PROGRAM



Bridgework
Midwest Emerging Artists
Fall 2016 – Spring 2017

PARTNERING ORGANIZATIONS

The Pitch Project, Milwaukee, WI
Madison Museum of Contemporary
Art, Madison, WI
Art + Literature Laboratory,
Madison, WI
Darger HQ, Omaha, NE
Salisbury House, Des Moines, IA

Bridgework is an unfunded initiative, and will operate from out of pocket expenses from the organizers and the participating artists.

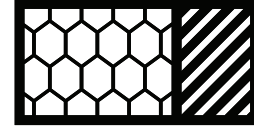
BRIDGEWORK IA

Artist Stipends (up to 4 x 250)	1,000
Paint & Materials	250
Printing	150
	<hr/>
	1,400

BRIDGEWORK MIDWEST

Artist Stipends (up to 4 x 250)	1,000
Travel Assistance (4 x 100)	400
Paint & Materials	250
Printing	150
	<hr/>
	1,800
	<hr/>
	3,200

A CHICKEN TRACTOR PROGRAM



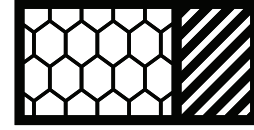
Microgrant Dinner

MICROGRANT DINNER

The annual Microgrant Dinner solicits five area arts stakeholders to nominate an artist. Chicken Tractor organizes a dinner (currently for 70 attendees), and the five nominated artists make presentations. Attendees vote, and the artist with the most votes receives the ticket sales surplus. Because the ticket sales fund the cost of the dinner, and we have been successful in finding sponsorships, the cost is null, and the artist typically wins \$500.

Venue Rental	250
Catering	800
<hr/>	
	1050

A
CHICKEN TRACTOR
PROGRAM



Workshops

PARTNERING ORGANIZATIONS

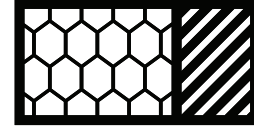
Iowa Arts Council
David Hanson Tax
Heidi Wiren Bartlett
Jay Ewart
Laura Burkhalter

PROFESSIONAL DEVELOPMENT WORKSHOPS

Chicken Tractor is staging six professional development workshops to local artists. Workshop participation is free, and presenters are recognized as leaders in their field. The first three develop skills critical to funding and grant writing (getting money) while the last three deal with preparing work for presentation and travel and with accounting specific to working artists (keeping money).

Presenter Honorariums (6 x 100)	600
<hr/>	
	600

A CHICKEN TRACTOR PROGRAM



Regional Professional Networking

PARTNERING ORGANIZATIONS

Common Field (National)
Charlotte Street Foundation

CURATOR'S CROCKPOT I

Curators like dinner parties, and they all have unique struggles working in the arts in the midwest. We are trying to create a Midwest-wide dinner party, coordinated with a significant lecture (Ossian Ward), the Iowa State Fair, the Des Moines Art Center's Iowa Artists Series, and Des Moines artist's studio visits. A handful of issues specific to presenting art in the Midwest will be identified.

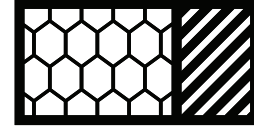
Venue Rental	250
<hr/>	
	250

CURATOR'S CROCKPOT II

The dinner party will be reconvened, but this time five panelists will have researched issues identified at the first event, and will present their findings.

Venue Rental	250
Honorarium (5 x 250)	1,250
<hr/>	
	1500
<hr/>	
	1,750

A CHICKEN TRACTOR PROGRAM



Local Support

EMERGENCY ARTIST GRANTING

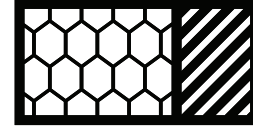
This is intended as a rolling granting body with quick turnaround on decisions. Artists who suddenly receive a prestigious exhibit requiring framing or travel, or a residency requiring travel, or dental emergencies, or the things that happen to artists and benefit their career development may request up to \$500.

Awards (3 x 500)

1500

1500

A CHICKEN TRACTOR PROGRAM



Road Trips

ROAD TRIPS

Free carpools are created and shared to encourage group travel to significant art and culture events in neighboring communities. More successful trips have had as many as 12 participants, and they experienced curator-led tours of arts facilities and museums, as well as a trip to two contemporary galleries, all in a one-day trip to Kansas City. Chicken Tractor would like to expand this project to include a bus rental for the trips.

Staff honorarium and mileage (6 x 150)	900
	<hr/>
	900



Figure 32. Presentation on Chicken Tractor and the Residential, 2016

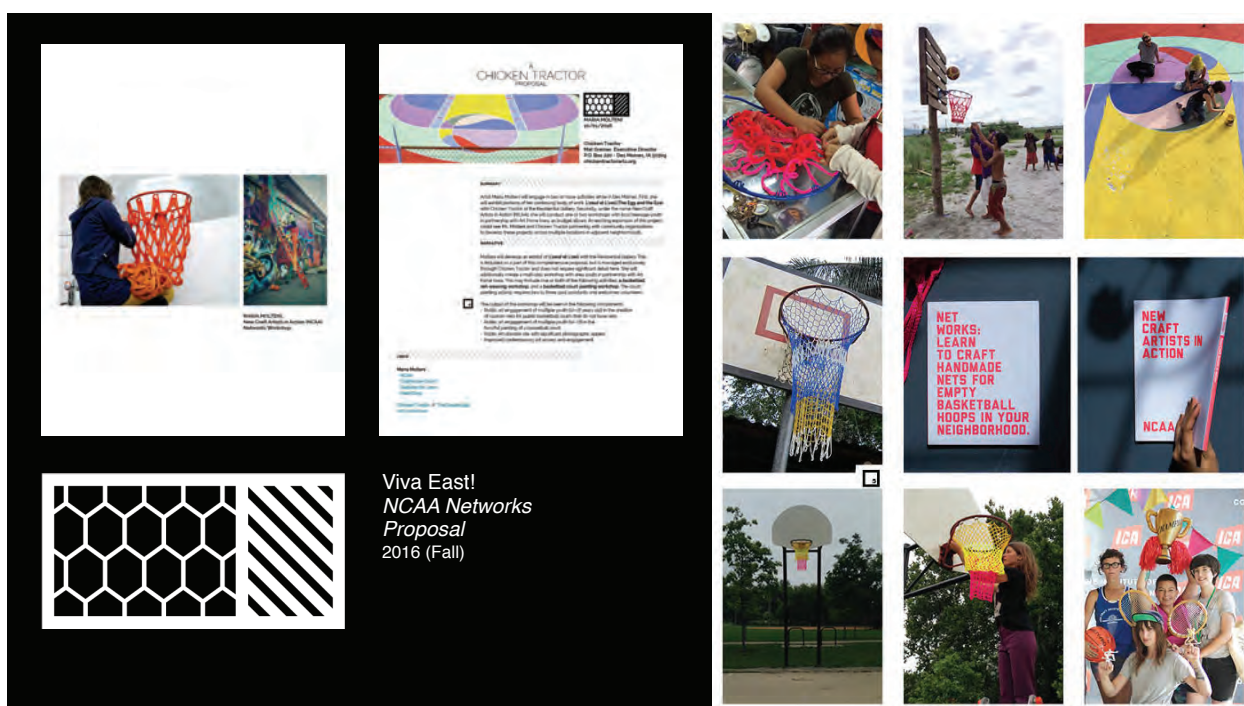


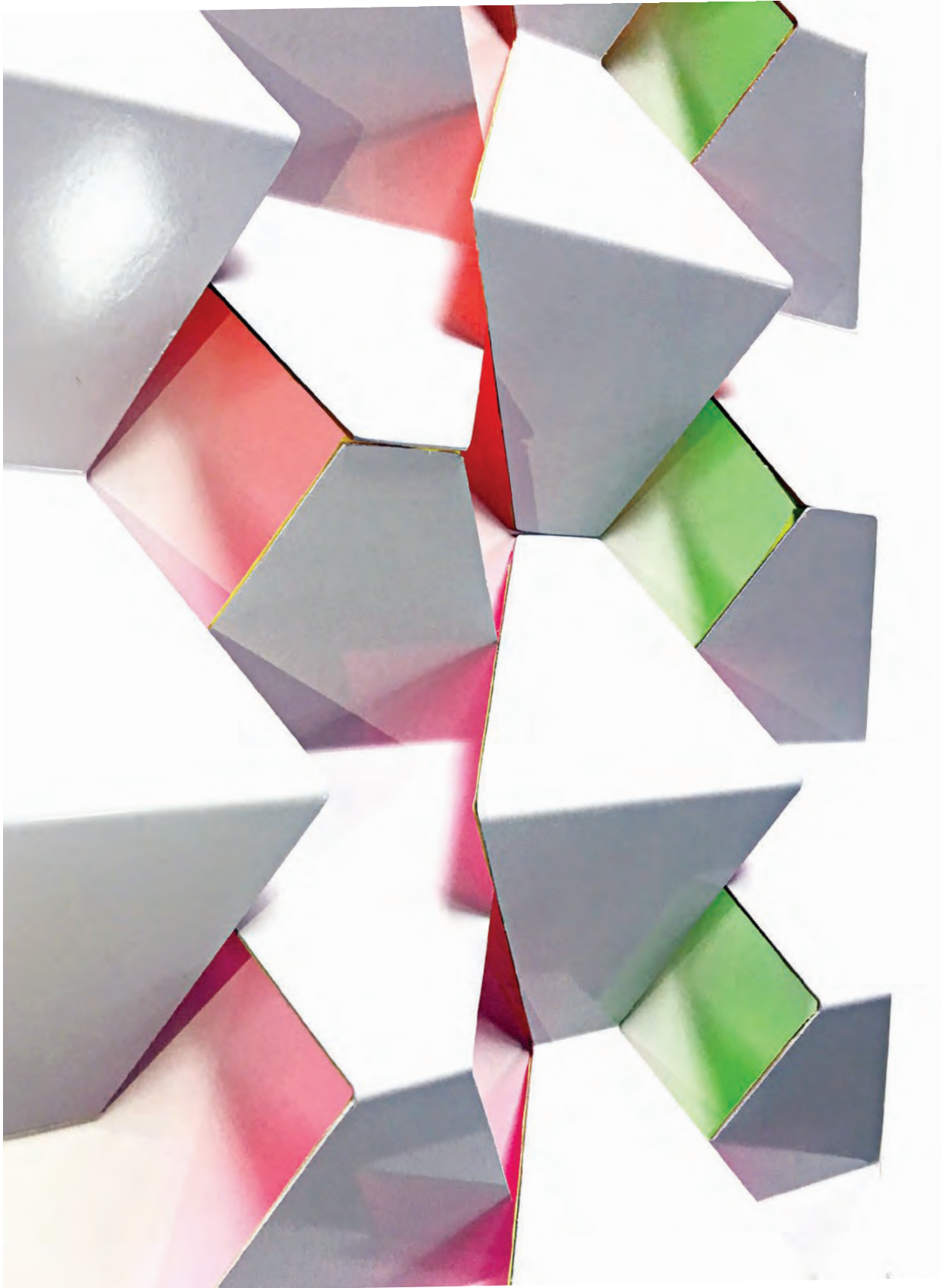
Figure 33. Presentation on Chicken Tractor and the Residential, 2016

Proposal for Public Art in Brain Sciences Building at University of Iowa, 2017

REFLECT

Public Art Proposal
**Psychological and Brain
Sciences Building**
University of Iowa

Cahan, Greiner, Smith, & Smith
31 March 2017



Claire Cahan, Mat
Greiner, Collin Smith,
& Schuyler Smith

TEAM CONTACT

Mat Greiner
1440 Walnut St. #407
Des Moines, IA
50309

mathew.greiner@
gmail.com
515.782.0507

INTRODUCTION

As psychology and neurobiology advance from their unique disciplines towards a unifying conception of the physical brain and the consciousness, a conflict internal to both sciences becomes highlighted. Two theories of mind are asked to grow together.

Neuroscience asks for repeatable discoveries in the operations of the brain organ. There are causes and effects. There are palpable, material, living tissues. Unique and beautiful, brains are things.

The other concern is consciousness. Where this astonishing mix of awareness and identity comes from is harder to point to, but since thought is linked to the electrical functioning of nerves, our metaphoric language locates consciousness in an ethereal envelope of energy and color. Consciousness has a different relationship to time, too. It feels definable by its root in currency. It occurs in the tiniest of moments.

Behavior occurs in a range between these poles. Most likely, none of this is absolute. Instead, overlapping relations and mechanisms that are barely understood contribute to the whole of any individual. Our development of self and the way we connect to our societies depend on our ability to recognize, learn from, and anticipate patterns.

Patterns of behavior, language, and the movements of populations over eons are a popular attempt to grasp what it is to be a human, yet within this our tenacious insistence that each person is a free agent, resists our disappearance into the rhythm of texture, schema, and motif.

Our team developed two approaches to these ideas during our generative process.

We began by creating physical forms of various construction that filter, diffract, project, or reflect light. Exploring versions of beautiful, contemporary sculptural objects that emanated colored light demonstrated a metaphorical language of the brain organ and the consciousness.

Gradually, we understood this language had a few parts. The organ is the physical component, a single, holistic unit. The consciousness was often represented in reflected or diffracted light, but also it had a relationship to any repeated pattern, texture, or unifying device such as color schemes or fabrication styles. Moreover, patterns became recognizable within the larger space. Anticipation of individual interactions with our objects in a given space contributed to a different set of patterns. In total, we had organs and systems. Units and patterns compiled of multiple units. All of them subtly glowing.

This work is built from relationships between matter and energy and patterns that permeate and connect multiple spaces.

Our proposal activates both room options with unique and coordinated design elements.

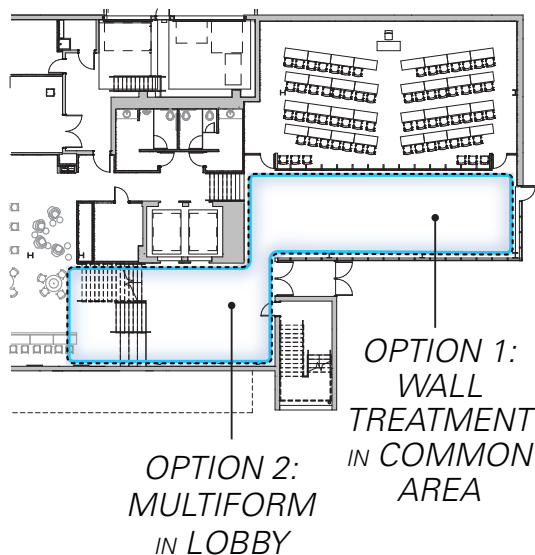
We created first an intervention for Option 1, the commons area, focused on this systemic expression. Through our process description you will see that this yielded a three-dimensional wall treatment as energetic as it is gripping and compelling. A holistic approach to maximizing material use by developing forms that eliminate waste emerged and reinforced the concept since it was, itself, arising from a defined system. It offers a place to contemplate while moving through. The system we were trying to evoke and the most appealing path to its construction both benefited from assemblies of tessellated polygons. These individual tiles could be bent and repeated to construct a dense texture of repeated peaks and valleys. A manifested system with pleasing and restorative optical vibrancy. This felt ideal for a commons area—one in which students are likely to congregate, study alone or in groups, or socialize. What was missing, however, was a route to understand the discrete units of construction.

INTRODUCTION

We returned to earlier ideas and emphasized the organ's role in the system. Ultimately, our proposal took root in the Option 2 space—the pass-through atrium is punctuated by sculptural components, activated with reflected light, and sees interaction with its users as a larger pattern of function.

The same tiles or unit shapes are scaled up and brought off the wall into the space. The shapes are used in combination to make sculptural forms big and small, and also to create functional objects such as chairs, tables, and benches.

The function of these cooperating units is represented from neither a whole system nor a single piece. Instead both the organ and the system are present throughout, and each is repeatedly and uniquely changed to different purposes. The system, especially, is camouflaged by novel combinations and manipulations, such that the units have shared properties, but are also unique, and the stultifying sense of a needless grid or of units being boxed and limited to their contribution to a whole is avoided.



Process work resulted in an optically vibrant sculptural wall treatment evocative of systems and pattern recognition. This solution makes good sense for the common area, Option 1.

The proposal for Option 2 is built from iterated, varying forms that range from decorative to functional.



A back-painted gradient of bright colors casts soft hues on the white metal tiles and wall surface beyond. The common area is animated by the play of color, texture, and shadow.

PROCESS

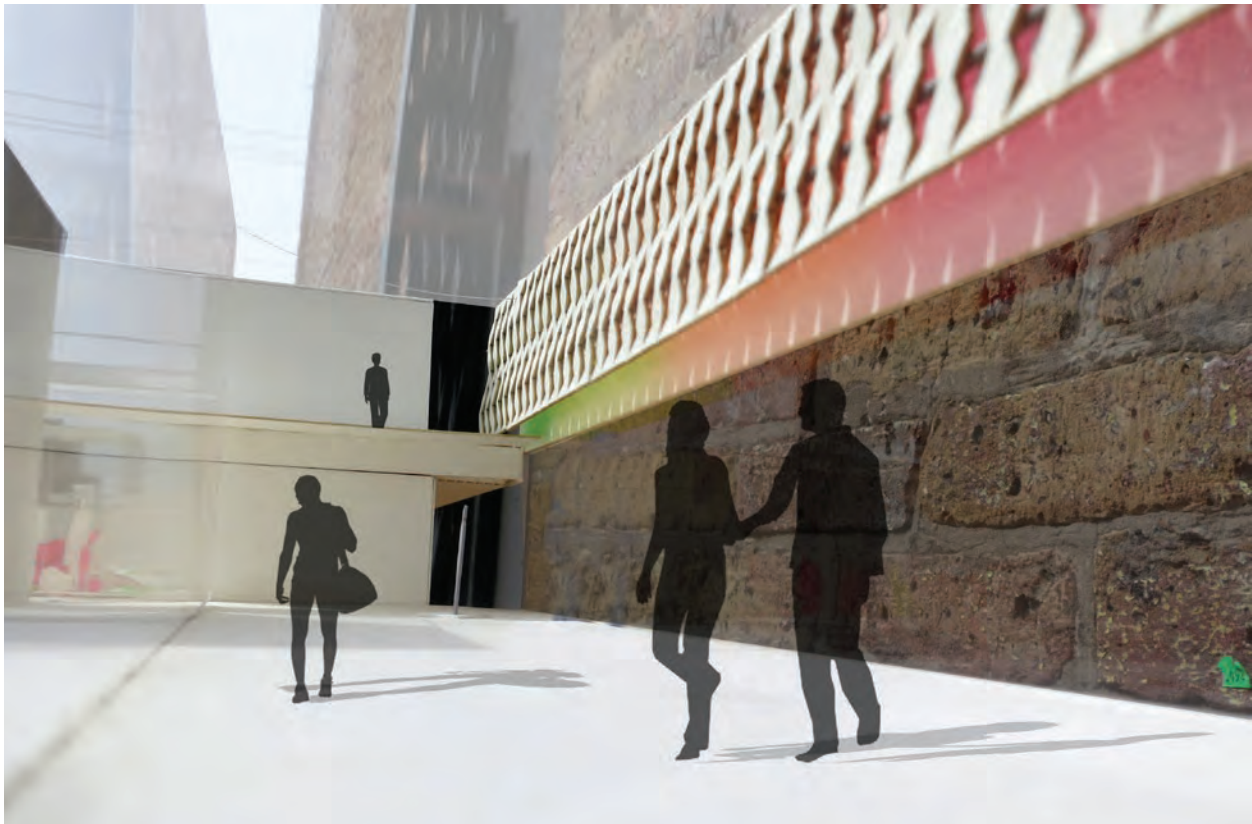
OPTION 1 SOLUTION

The common area acts as a mixing chamber for the new Psychology and Brain Sciences Building. The clear glass facade reveals activity and exchange in the connective common space. Students and professors pause before class, gather to share materials, and move through the space and out to the plaza and surrounding campus. The introduction of the linear wall treatment transforms the space without interrupting the many ways in which it's used.

The wall treatment will be hung from the hollow core concrete ceiling structure and cover the

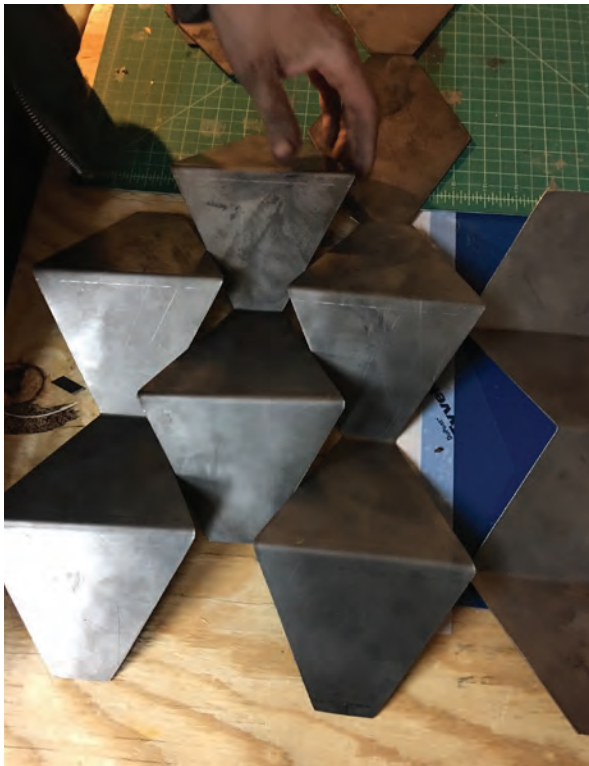
opaque north wall. The glazing in the common area will be left unobstructed to preserve views.

While the system is quite simple in its construction and installation, the shadows and light effects created by the tessalated pattern will unify the commons and introduce a dynamic presence that changes with daylight levels. This environmentally responsive quality of the piece, along with the expansive views, connects individuals to their surroundings.



Throughout research, design and conceptualization, the team was guided by the University's goal of communicating an understanding of the human mind and brain. This is explored through our design process, fabrication approach, and final piece. As the artist team will design and fabricate the pieces, a holistic approach to design and construction will be demonstrated throughout the project.

Our artistic vision starts with feasible construction methods and efficient material use. The team will combine digital and analog technologies to produce a series of mockups,



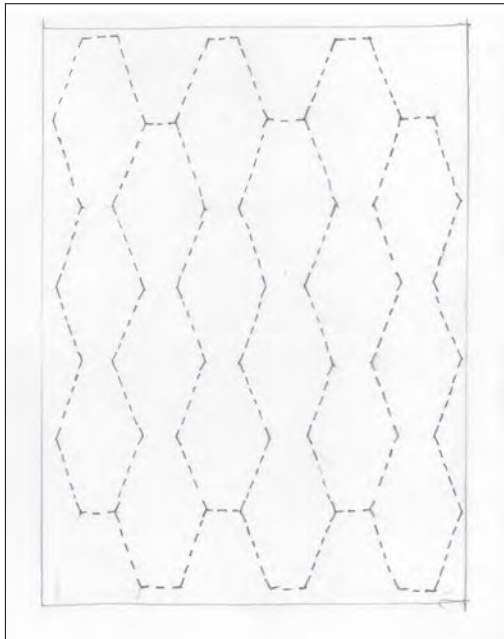
The tiles will be cut from a flat sheet of metal (steel or aluminum) using CNC plasma technology. The tessalated geometry allows the tiles to be identical and nested in order to limit waste and increase ease of assembly. The tiles are bent to give the system a rhythmic texture of peaks and valleys. The bent forms give the pieces additional rigidity allowing the flat metal sheet to be quite thin in order to further decrease cost, weight, and carbon footprint.

A highly luminous back-painted finish animates the space without relying on digital illumination.

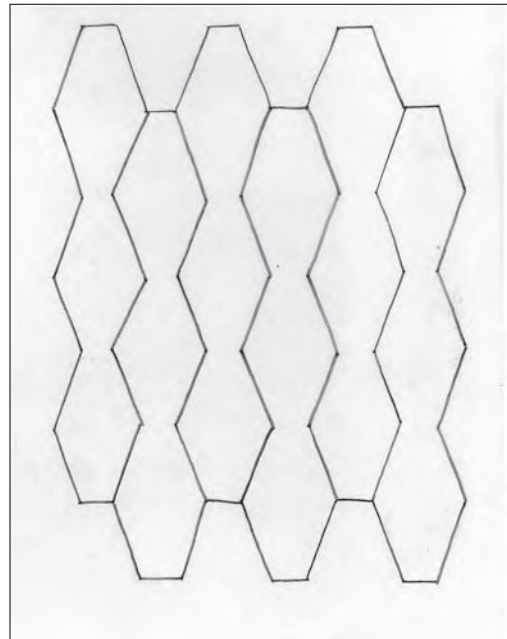
Assembly of unpainted metal tiles.

PROCESS

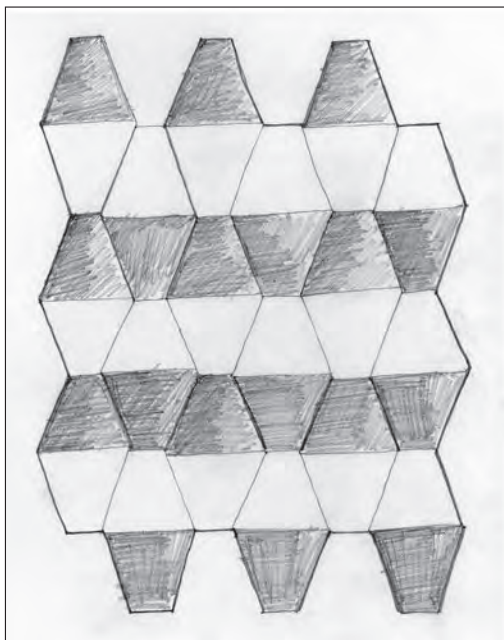
OPTION 1 SOLUTION



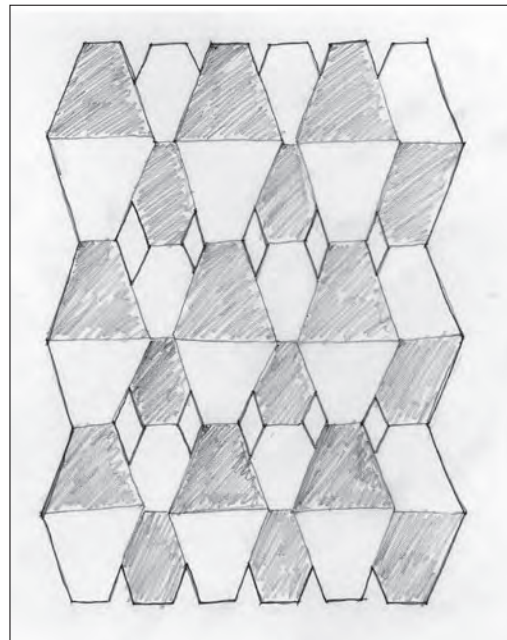
Step 1: Arrange tessellation on metal sheet.



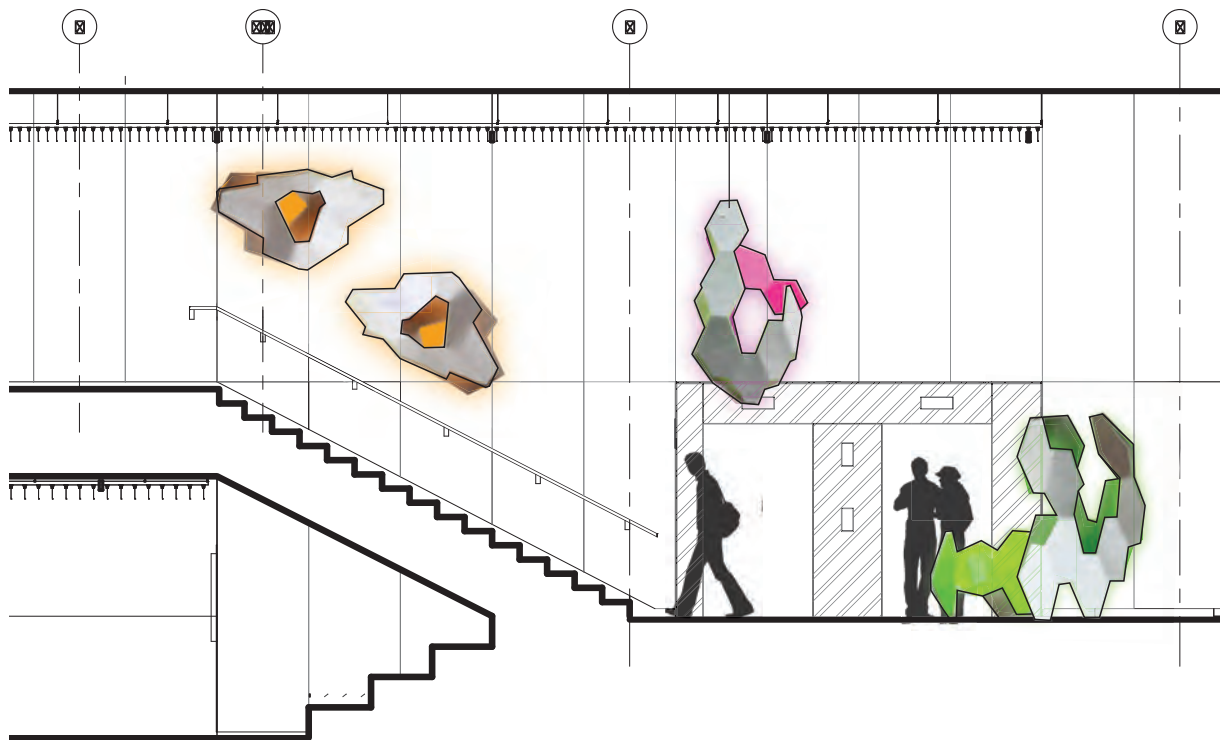
Step 2: Cut ribbons using CNC plasma cutter.



Step 3: Bend ribbons into a series of peaks and valleys.



Step 4: Shift adjacent ribbons to nest peaks and valleys.



Option 2 - Multi-form in Lobby

As people move from the common area into the lobby they walk along the linear wall treatment. The rhythmic grid offers a predictable cadence as they move deeper into the building. Upon entering the lobby the system changes-- the

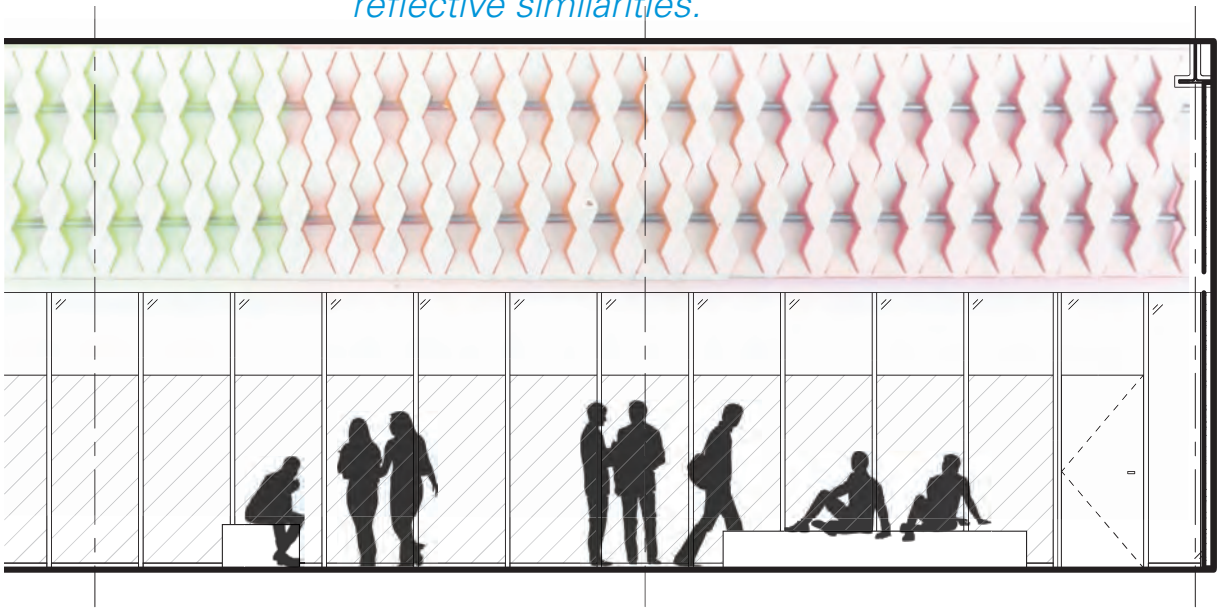
rules change. The tessellated shapes are no longer nested together in a cooperative geometry. In the double height lobby each sculpture grows in scale and singularity.

PROPOSAL

OPTION 2 SOLUTION

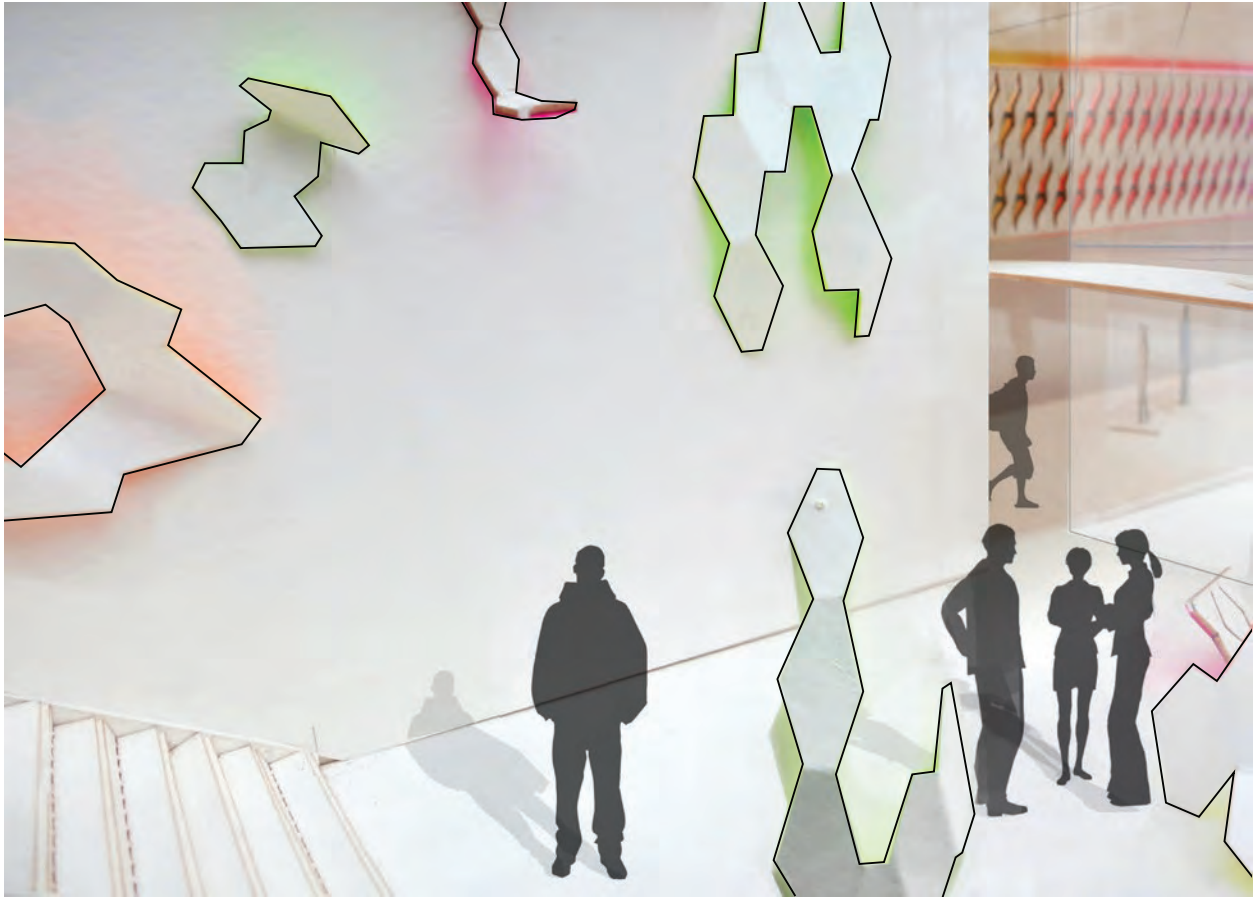
The relationship in elevation between Option 1 (at right) and Option 2. The spaces have many similarities and could be treated with coordinated materials.

This project thematically lends itself to separate locations connected by unique, reflective similarities.



North Elevation, Option 1 and 2

Option 1 - Wall Treatment in Common Area



In the lobby, the shapes grow and bend becoming large free-standing sculptures deployed on the walls, floor, and ceiling.

PROPOSAL

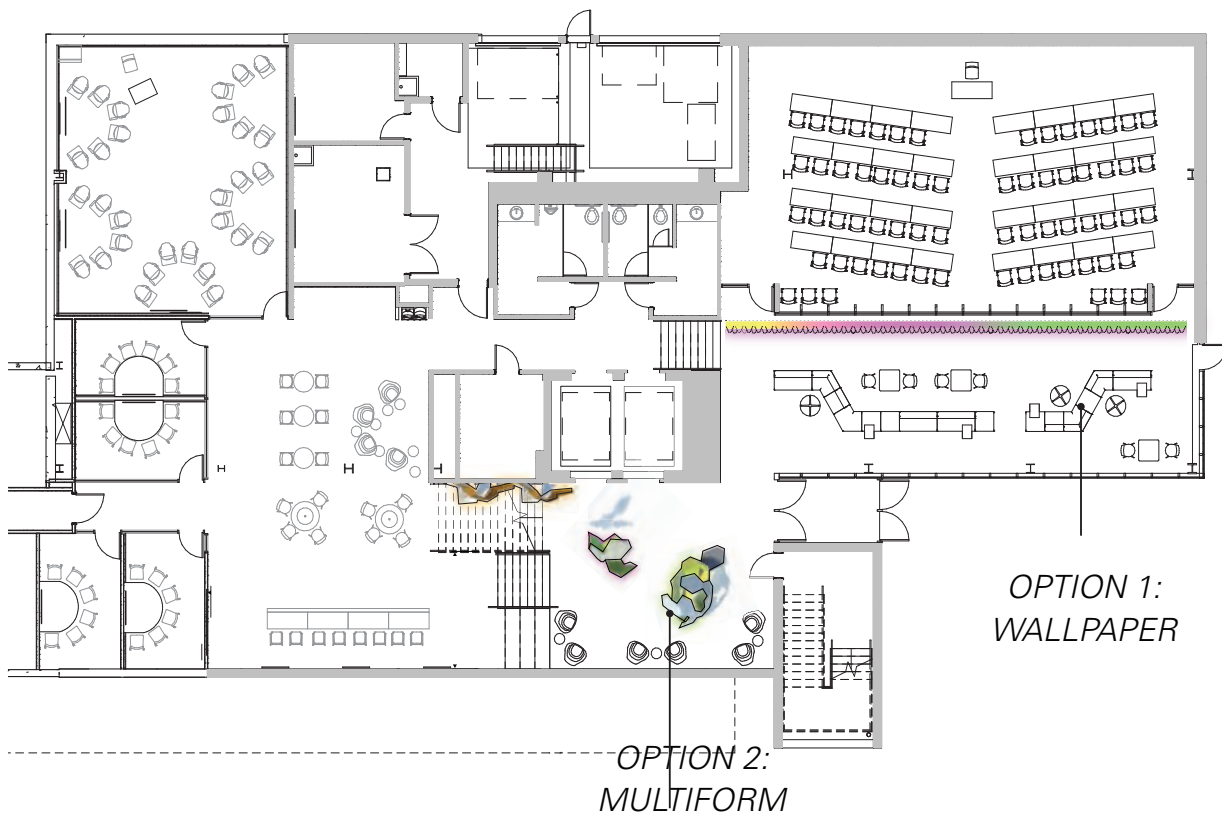
OPTION 2 SOLUTION

Earlier iterations and research found us excited to create a variety of forms sharing a symbolic visual language based on stylistic affectations. They enjoyed the common device of exerting themselves in a manner that emphasized their physicality as a material presence that is separate from, but perhaps emerging from the surrounding environment, with a colorful reflected light signifying the points of cleaving.

With an increased understanding of the importance of tessellated patterns in our project, we created a wide variety of modes of

transforming tiled shapes, exploring their countless possibilities.

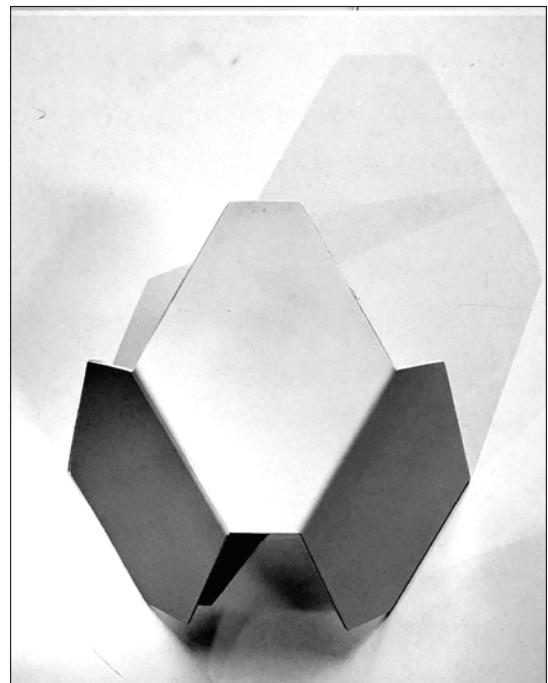
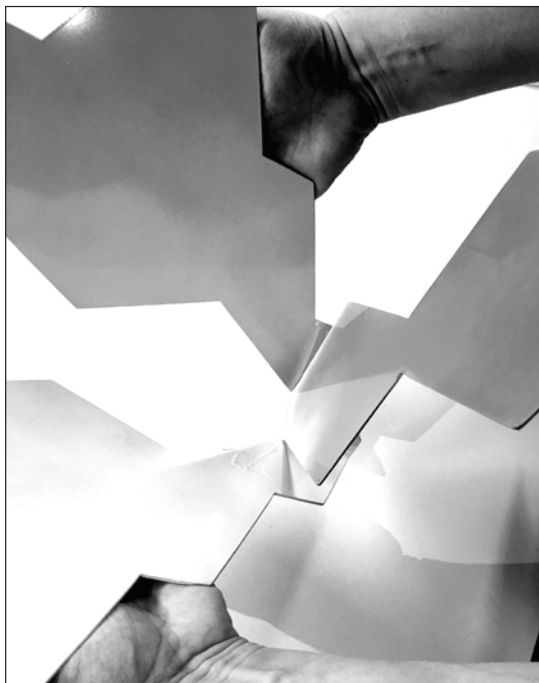
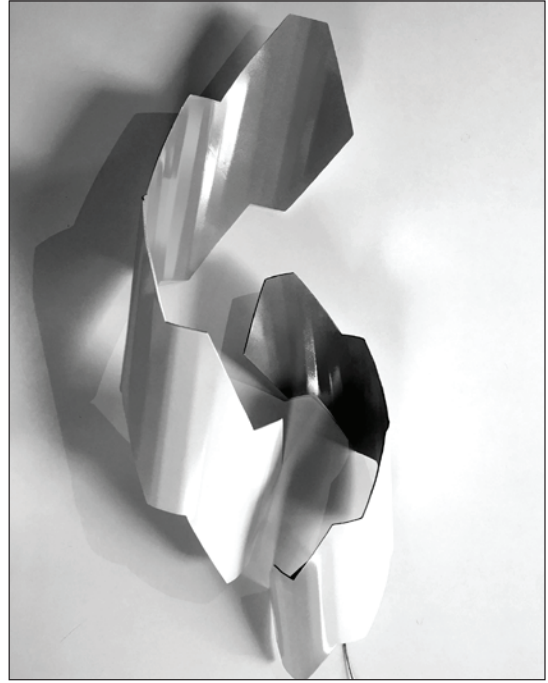
We sought a balance between pattern and single form—between system and organ—and likewise calibrated between polar parameters such as organic/geometric presence/environment, and scale considerations. The uncertain but beautiful relationship between the organ and the consciousness is constantly articulated as a sculptural form that emanates a colorful vibrance, and is suitable for lengthy, quiet reflections.



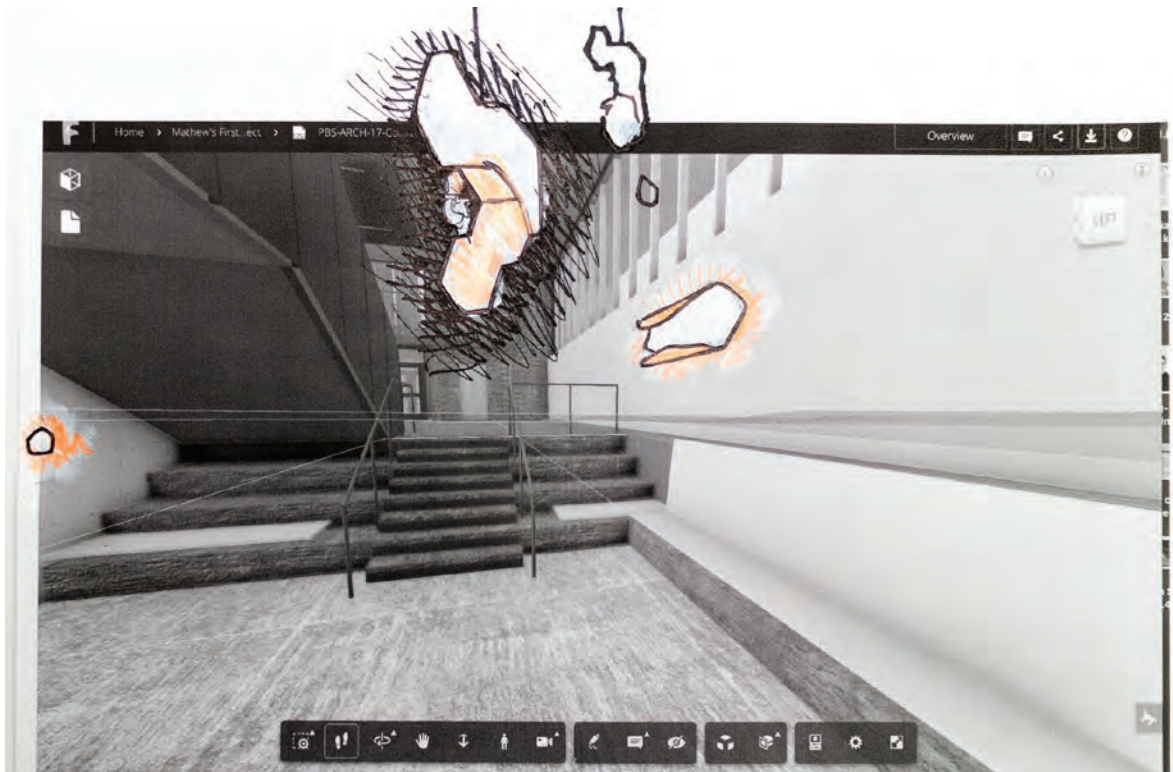
Lower Level Plan, Option 1 and 2

PROPOSAL

OPTION 2 SOLUTION



Preliminary experiments studying geometries in bent metal models.



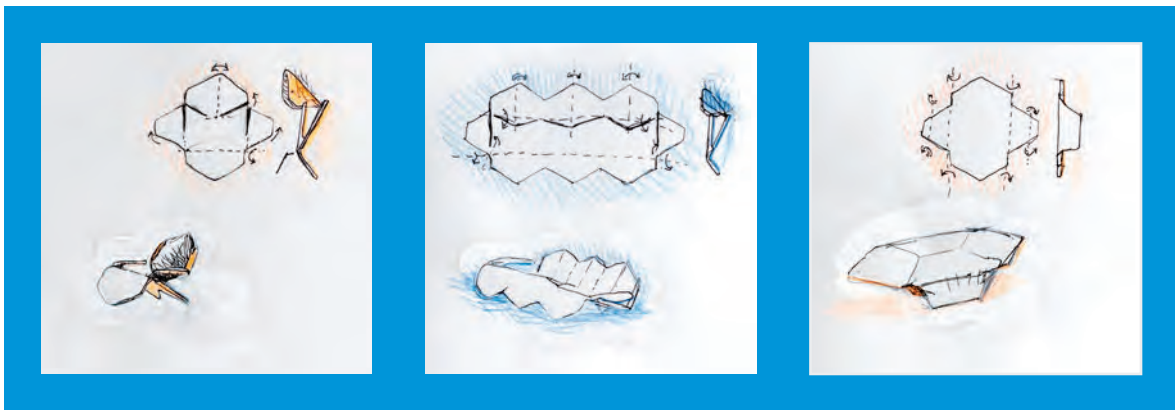
Our installation proposes a finite number of sculptural objects. Because of their modular nature, there are seemingly infinite combinations, but our estimate includes only the following pieces.

- Three sculptural forms free standing or wall mounted up to eight feet high.
- Tessellated wall construction at 425 sf.



PROPOSAL

OPTION 2 SOLUTION



The tesserae can be folded to create coordinated furniture. These functional sculptures repeat the pattern established throughout the space in an interactive form.



Logistics

Collection and storage of the materials needed will be done off site, as well as the majority of the actual artistic process. Length of installation is expected to take one standard work week. A sign or plaque will accompany the piece of artwork, which will contain an artist's statement increasing access to the meaning potential within the sculpture.

Materials

Primary materials are powder coated aluminum or steel panels fabricated off site.

Installation Process

The installation is expected to take one standard work week. Interruptions to regular traffic in the installation areas will be kept to a minimum. The artists will provide transportation for the work, and will rent other required equipment, such as a boom.

Pricing is based on installation by the team or their subcontractors. Costs considered include fabrication, material, cutting, powder coating, installation hardware, rental fees for genie booms, transport (two trucks) to the site, and installation labor. Electrical infrastructure, including lights, are to be supplied by the client.

Impact

The installation process itself may minimally reduce space available for students. Our objective is to create art that complements the space it activates without negatively impacting the use of the space.

BUDGET

NON-PERSONNEL

Including but not limited to materials, fabrication, finishing, transport and equipment rentals, insurance, transportation, hardware, and labor. Electrical infrastructure to be supplied by the client.

Tesselated wall	47,300
Sculptural Assembly	49,600
Contingency	5,200
Documentation	1,000
<hr/>	
Subtotal	103,100

PERSONNEL

Artists' fees, consulting, and installation labor	40,000
Professional consultants	
(Required construction drawings, etc.)	2,130
Artist and install travel and lodging	4,770
<hr/>	
Subtotal	46,900

<hr/>	
Total	150,000

EDUCATION

- 2002–07 Tulane University School of Architecture
New Orleans, LA. Masters in Architecture.
- 2005 Illinois Institute of Technology *Chicago, IL. Semester in Chicago*
- 2005 Helsinki University of Technology *Helsinki, Finland.*
- 2004 La Universidad de la Habana *Havana, Cuba. Summer 2004 Study Abroad.*

CERTIFICATIONS

- 2015 Licensed Architect, Illinois
American Institute of Architects, Member No. 38547096.
- 2007 LEED Accredited Professional

PROFESSIONAL

- 2017 Harvard Graduate School of Design
Cambridge, MA. Instructor in Architecture. Spring Option Studio: Material that Connects: A Campus Center in Chicago.
- 2007– Studio Gang
Chicago, IL. Studio Design Director. Leads project teams for special initiatives and works closely with Jeanne Gang to further the design of new projects and research methodologies.
- 2006–07 Tulane City Center *New Orleans, LA. Researcher and Designer.*
Supported New Orleans' rebuilding efforts by researching and connecting local groups with dedicated visiting team and available properties.

EXHIBITS AND INSTALLATIONS

- 2016 "Working in America" at the Harold Washington Library *Chicago, IL and traveling to public libraries. Project Director.* Conceptualized and designed a 'pop-up' exhibit shipped via freight to public libraries across the country. Mobile exhibit boxes display photographs and interactive media.
- 2012 "Building: Inside Studio Gang Architects" at the Art Institute of Chicago *Chicago, IL. Project Leader.* Translated the work of Studio Gang Architects into an exhibition featuring 13 projects and a workshop room highlighting emerging ideas. Custom designed hanging 'rope room' installations created for visitors to gather in and around.
- 2006 Tulane Architects' Week *New Orleans, LA. Project Leader.*
Led the redesign of an annual event to redirect focus on community collaboration and transformation of underutilized space beyond the campus. teaching & lectures

TEAM OVERVIEW

CV - CLAIRE CAHAN

TEACHING AND LECTURES

- 2016 The Making of "Working in America" with WBEZ Harold Washington Public Library, Chicago. Dec 2016. Panelist.
- 2016 New Architectures and Urbanisms of Decentralization Chicago. July 2016. Panelist
- 2016 Northerly Island Research Project UIC Dept of Urban Planning. April 2016. Juror.
- 2015 Oceanic Studies: Literature, History, Environment Northwestern, March 2015. Lecturer.
- 2014 Chicago Expander Series at Archiworks Archiworks, Chicago. Feb 2014. Guest Lecturer.
- 2013 Designing Northerly Island The Barlett Seminar Exposition, Chicago. Sept 2013. Presenter.
- 2013 Trickle Up: The Scale of Water in Chicago After the City, the City Series. Dec 2013. Panelist.
- 2013 Changing Course: Revitalizing the Chicago River. Healthy Water Solutions Coalition. Dec 2013. Presenter.

RESEARCH AND PUBLICATIONS

- 2015 "Deep Mapping," with Jeanne Gang and Sarah Kramer Published in *Climates: Architecture and the Planetary Imaginary*. (Columbia Books on Architecture and the City and Lars Müller, 2016.)
- 2015 "From Exhibit to Classroom: Transitioning Zoos and Aquariums for the Twenty-First Century," with Jeanne Gang Published by The Center for Humans and Nature, September 2016.
- 2012 "Garden in the Machine" Studio Gang's research and design proposal presented at the Museum of Modern Art in New York as part of the exhibition "Foreclosed: Rehousing the American Dream."
- 2011 *Reverse Effect: Renewing Chicago's Waterways* Researcher for Studio Gang's collaboration with the Natural Resources Defense Council which explored architectural and hydrological impacts of re-reversing the Chicago River.
- 2010 Call to Action: An Intervention on Water Participated in a series of workshops organized by Moving Design exploring of how designers can inspire positive environmental change through art and design.

EDUCATION

MFA Candidate, Iowa State University,
Integrated Visual Arts, expected graduation Spring 2017.

1999–2000 Northwestern University, Evanston, IL
Presidential fellowship in graduate visual arts program.

1998 Drake University, Des Moines, IA
BFA in printmaking: minors in drawing and cultural studies.

PROFESSIONAL APPOINTMENTS AND ACTIVITIES

Present *Since 2013* Executive Director and founder,
Chicken Tractor, Arts Nonprofit

Present *Since 2013* Advisor and Board Liaison, *Project Spaces*,
Temporary Public Art Initiative of the Greater Des
Moines Public Art Foundation (GDMPAF)

Present *Since 2014* Member, Friends of Drake Arts Steering Committee

2017 Visiting Artist, Class Lecturer, Grinnell College

2017 Flash Talk, *Community Participation in the Arts*,
Midwest Museum Association, Des Moines, IA

2016 *Common Field*, Miami, FL

2016 "Power," *Open Engagement*, Oakland, CA

2016 *A2RU Emerging Creatives*, Ann Arbor, MI

2016 Curatorial Internship, Des Moines Art Center

2015 *Hand in Glove*, Minneapolis, MN

2015 Panelist, Iowa Arts Council Organizational Project Grants

2013 Director, Board of Directors, Des Moines Metro Arts

2013 Juror, Grand View Art and Design Department
Annual Student Competition

AWARDS

2016 Field Grant, for Bridge Work, Common Field

2016 Meetup Grant, for Curator's Crockpot, Common Field

CURATORIAL

with Project Spaces and the GDMPAF

2016 *Iowa State Fair* public work with
M12 Collective

2016 *ART RTE* downtown intersection

2015 named Artistic Director for Bloomberg Philanthropy
Mayor's Challenge (finalist), committed
artists included Andrea Zittel, Studio Gang,
Redmoon Theater, and partnership
with the National Resource Defense Council

2015 *Wading Bridge*, public installation of site specific
work by Mary Mattingly in the Raccoon River

TEAM OVERVIEW

CV - MAT GREINER

- Present Since 2014 *Art on DART*, to date six Des Moines city busses wrapped or in process with original work by prominent area artists, including Alex Brown, Jay Vigon, Susan Chrysler White, Larassa Kabel, and Brent Holland
- 2014 *Iowa State Fair public work with Paintallica!*
- with Chicken Tractor*
- 2017 *Bridgework 02, Midwest Regional Emerging Artists* in Collaboration with Plum Blossom Initiative of Wisconsin and Darger HQ of Nebraska
- 2016 NetWorks community netweaving workshop with NCAA, Maria Molteni, in partnership with Viva East Bank! Neighborhood Association and the Martin Luther King, Jr. Park Community Center
- 2016 *Bridgework 02, Iowa Emerging Artists*
Artists include Heidi Wiren Bartlett, Candida Pagan, Breane Trammell, and Tatiana Klusak
- with the Residential Gallery*
- 2016 *L'Oeuf et l'oeil*, Mixed media installation by Maria Molteni
- 2016 *La lumiere de l'aurore est devant nous. Nous devons nous lever et agir! (The Light of dawn is before us. We must arise and act!)* performance, video, and sculpture with Heidi Wirren-Bartlett, Rachel Merrill, and Rachel Buse
- 2016 *Taco Talk*, performance by TUG Collective
- 2016 *The Shape of Your Absence*, new works on paper by Kathranne Knight
- with Transient Gallery*
- 2015 *Terraform*, Jason S. Yi in the Atrium at Capital Square for Art Week Des Moines
- 2015 *Town Square* at the Crane building for Art Week Des Moines. Artists included Richard Kraft, Jeff Miller, and Rahele Jomepour
- 2013–15 Eighteen exhibits with artists with international and national exhibition records.
- PUBLISHED WRITING**
- 2016 "The Way Things Go, Fischli & Weiss," Single-Channel gallery guide, Des Moines Art Center
- 2015 "Sculpture, 1960," *New Art Examiner*
- SELECTED STUDIO PRACTICE**
- 2015 *#makeamericagreatagain*, White Box NYC, curated by Juan Puentes, Raul Zamudio, and including work by Tania Bruguera, Pablo Helguera, Dread Scott, Hans Breder, Teresa Margolles, and others, reviewed in *Newsweek*, 2/9/2015, reviewed in *Washington Square News*, 2/11/2015
- 2014 *Fall*, solo exhibit, Design on Main Gallery, Ames, IA

TEAM OVERVIEW

CV - COLLIN SMITH

EDUCATION

1998–2000 IIT, Architectural Engineering

2008 UIC, Mechanical Engineering

PROFESSIONAL

2007– Active Alloys LLC, co-owner & lead designer Chicago, IL

2002-2007 ShenTao Studio, designer & fabricator New York, NY

2013-2015 Brothers Smith, co-founder, Chicago, IL

SERVICE

2016 Guest Lecture, School of the Art Institute of Chicago
Workshop training fabrication, on-site training,
installation and structural design with students.

2016 Hands-On Workshop, Boy Scout Pinewood Derby
Taught scouts how to safely use advanced tools to fabricate derby cars.

2013 Chicago Fire Festival, Redmoon Theater & City of Chicago
Designed and fabricated three river barges, each with two 30'
hydraulic boom arms. Chicago River North, Chicago IL

2013 Triple Shadow/ Double Frame, Keith Mitnick & Michelle Roddier
Fabricated steel installation for Keith Mitnick & Michelle Roddier
Yellow Springs Elementary School, Yellow Springs OH

PROJECTS

2016 BMO Harris Bank Chicago Works, Ania Jaworska
Fabricated five custom sculptural pieces for the artist.
Museum of Contemporary Art, Chicago IL

2016 Chicago Architectural Foundation, 50' diameter Exhibition
System with Trollies. Designed, fabricated, and installed.
Chicago Architectural Foundation, Chicago IL

2009 Halloween Celebration at the White House, Redmoon
Theater Designed and fabricated the telescoping hydraulic
ladder machine Redmoon Theater, Chicago IL

2008 Studio Gang, Rooftop Garden Trellis and bike racks. Co-
designed and fabricated. Studio Gang, Chicago IL

2010 Threadless, promotional touring trailer Co. Designed, fabricated
and installed contoured aluminum interior in air stream trailer.
Additional peripherals including free standing aluminum clothes
line and BBQ computer consoles. Threadless, Chicago IL

2012 Redmoon Theater, Fire Organ & Art Deco DJ Cart
Co-designed and fabricated both a propane fueled fire organ synchronized
to keyboard, and a drivable DJ cart. Redmoon Theater, Chicago IL

TEAM OVERVIEW

CV - SCHUYLER SMITH

EDUCATION

- 1998-2003 Illinois Institute of Technology, *Chicago, IL. School of Architecture.*
Chinese University of Hong Kong *Hong Kong, ROC.*
School of Architecture Semester Abroad.
- 1994-1997 University of Wisconsin, *Madison, WI. Physics, Mathematics, Fine Art.*

PROFESSIONAL

- 2004– Studio Gang, Shop Director & Designer
Supports all architectural and urban design projects in the development of physical models, mock-ups, and custom installations in order to test ideas, materials, and physical properties.
- 2013–2015 The Brothers Smith, Chicago, IL, Co-founder.
Designer and fabricator of custom products, furniture, and prototypes.

EXHIBITS AND INSTALLATIONS

- 2016 2017 Summer Block Party at the National Building Museum *Washington, DC. Project design and fabrication leader.* Worked closely with local fabricator to develop the construction sequence, guide material procurement, and ensure installation aligns with conceptual project goals.
- 2016 Working in America at the Harold Washington Library *Chicago, IL and traveling to public libraries. Fabrication and Installation Director.* Worked with team of artists to conceptualize, design, and fabricate an exhibit shipped via freight to libraries across the country. Exhibit boxes display photographs, multi-media, and hand-made detailing that reveal the construction techniques.
- 2014 Thinning Ice, Miami Beach, Art Basel. Design and Fabrication Leader. Led the fabrication of an exhibit at Art Basel Miami which focused on conversations surrounding climate change in collaboration with James Balog and Swarovski Crystal.
- 2012 EXPO Chicago, *Chicago, IL. Installation Designer.* Supported the design and technical coordination of three hanging mylar and steel volumes. Each volume could be seen from far away and acted as an organizational device announcing the amenity spaces within the exposition.
- 2013 Changes of Phase at the Harris Theater, *Chicago, IL Design and Fabrication Leader.* Led fabrication of six deflatable structure used by a modern dance company in a signature piece of choreography. The structure demonstrated the principle of “jamming” molecules live on stage.
- 2012 Building: Inside Studio Gang Architects at the Art Institute, *Chicago, IL, Design and Installation Leader.* Led the installation of the exhibit, which included several hanging rope and steel structures and wood and steel building section mock-ups. Designed and fabricated furniture for the exhibit still used, four years later, at the Art Institute.

REFLECT
Public Art Proposal **Psychological and Brain Sciences Building**
University of Iowa

Purchase Order Number XXXXXXXXXX for University of Iowa

CLAIRE CAHAN, MAT GREINER, COLLIN SMITH, & SCHUYLER SMITH

TEAM CONTACT

Mat Greiner

Vendor # 000XXXXXXXX

APPENDIX B

ORIGINAL FORM AND TEXT OF THE

Inconsequential plan for reorganizing the value of art in the public sphere

by

Mathew B Greiner

A thesis submitted to the graduate faculty

in partial fulfillment of the requirements for the degree of MASTER OF FINE ARTS

Major: Integrated Visual Arts

Program of Study Committee:
Austin Stewart, Major Professor
Alex Braidwood
April Eisman

The student author and the program of study committee are solely responsible for the content of this thesis. The Graduate College will ensure this thesis is globally accessible and will not permit alterations after a degree is conferred.

Iowa State University

Ames, Iowa

2017

TABLE OF CONTENTS

LIST OF FIGURES	iii
ABSTRACT	iv
INTRODUCTION	v
BACKGROUND	v
EXECUTIVE INTRODUCTION	1
SECTION 1. PURPOSE	3
SECTION 2. PARAMETERS OF OPERATION, PART I	4
SECTION 2. PARAMETERS OF OPERATION, PART II	13
SECTION 3. EXPECTED OUTCOMES	17
SECTION 4. PROPOSED PLAN TO REORGANIZE SOCIETAL, GOVERNMENTAL, AND PRIVATE FUNCTIONS AND IGNORE UNNECESSARY AGENCIES, COMPONENTS OF AGENCIES, AND AGENCY PROGRAMS, PART I	18
SECTION 4. PROPOSED PLAN TO REORGANIZE SOCIETAL, GOVERNMENTAL, AND PRIVATE FUNCTIONS AND IGNORE UNNECESSARY AGENCIES, COMPONENTS OF AGENCIES, AND AGENCY PROGRAMS, PART II	19
SECTION 5. PROGRESSION	21
SECTION 6. GENERAL PROVISIONS	22
BIBLIOGRAPHY	24
APPENDIX I. GLOSSARY OF TERMS	29
APPENDIX II. SAMPLE ARTICLES OF INAPPROPRIATE ACTION	
Chicken Tractor Documentations, including material from Transient Gallery and the Residential Brain Sciences Building Art Proposal	34 56
Abbreviated Vita	77

LIST OF FIGURES

Fig. i	<i>Martin</i> , Digital Photograph, 2012	vi
Fig. ii	<i>Hydroxycobalamin Injection</i> , digital photograph, 2012	vi
Fig. iii	<i>40% Less</i> , 2011, Graphite on paper, 11x14"	vii
Fig. iv	<i>Zero</i> , 2011, Graphite on paper, 14x11"	vii
Fig. v	<i>45% Less</i> , 2011, Graphite on paper, 11x14"	vii
Fig. vi	<i>Being, or Remaining</i> , 2012, Charcoal on paper, 30x40"	vii
Figs. vii		
viii, ix	<i>Ansu with Beets</i> , 2012, Graphite on paper, 22x30" and details	viii
Fig. x	<i>Roy</i> , 2012, egg tempera on panel, 9x10.5"	viii
Fig. xi	<i>Martin</i> , 2013, egg tempera on panel with oil glazes, 30x30"	viii
Fig. xii	Edward V. Kelley's <i>Speedfreak</i> , 2015, at Transient Gallery	x
Fig. xiii	<i>Butter Fist</i> , 2014, butter, 4.5x8x5"	xi
Fig. xiv	Exhibition view of <i>Fall</i> including <i>Superposition</i> , 2014	xi
Fig. xv	Three of five artists nominated to present at the first Chicken Tractor Microgrant Dinner, 2015.	
	Left to right: Kathranne Knight, Guy Loraine, and winner Rachel Buse	xi
Fig. xvi	Kathranne Knight installing <i>The Shape of Your Absence</i> at the Residential, 2016	xiii
Fig. xvii	Prop from Heidi wiren Bartlett's <i>RUT</i> performance and Rachel Buse's sculpture in the Residential for "We Must Arise and Act!" 2016	xvi
Fig. xviii	<i>Not Normally a Sign Girl, But Geez...</i> , Amy Kligman exhibit of drawings of protest signs, all sales benefitting the ACLU, 2017	xvi
Fig. xiv	<i>Fist Shaker</i> , Graphite, color pencil, gouache, and xerigraph on paper, 2016, 22x 30"	xv
Fig. xx	Cultural transmission and homogenization, (Bisin & Verdier, p. 450 and 482)	6
Fig. xxi	Investment returns and correlation to global market index, (ARTHENA, pp. 1–4)	7
Fig. xxii	Performance of art market indices overlaid with financial market indices, (ARTHENA, pp. 1–4)	8
Fig. xxiii	Global increase of wealth concentrated among the already ultra-wealthy, (Hardoon, et. al, p. 3)	9
Fig. xxiv	Kathranne Knight's artist talk at the Residential for her exhibit, <i>The Shape of Your Absence</i> , 2016	23
Fig. xxv	Attendees at the Residential, 2016	23
Fig. xxvi	Gustavo Aguilar performing <i>Taco Talk</i> at the Residential	23
Fig. xxvii	Heidi Wiren Bartlett's <i>RUT</i> at the Residential, 2016	23
Fig. xxviii	Attendees at Transient Gallery, 2014	23
Fig. xxix	Joe Biel drawing on the walls of Transient Gallery for his exhibition, 2015	23
Fig. xxx	Maria Molteni's <i>Net Works</i> , 2016	40
Fig. xxxi	Erin Rademacher installing Jason S. Yi's <i>Terraform</i> in Capital Square, Des Moines, IA 2015	40
Fig. xxxii	Presentation on Chicken Tractor and the Residential, 2016	54
Fig. xxxiii	Presentation on Chicken Tractor and the Residential, 2016	55
Table i	Financial Impact of the Arts in the United States, (Americans for the Arts, p. 4)	7

ABSTRACT

The core argument of this document is that many art practices and the experiences of the artists performing them are fundamentally incompatible with late capitalism and secondarily, with much of its influence in academia. Art is often subsumed into the current late capitalism paradigm. When this happens, its ability to critique or dissent is blunted or removed. It may also undergo subtle changes in order to approximate compatibility with the market. None of these changes are inherently wrong. They limit and mutate the practice of art to better fit popular expectations, and therefore, they exclude some of the most vibrant and crucial roles art has performed in human society since its inception. The author's research attempts to live outside of these expectations to demonstrate the possibility of alternatives. This document's satire reflects the uncomfortable existence of art in the current paradigm. It is compounded by the necessity of directly stating this satire in order to satisfy the Iowa State Graduate College's thesis requirements.

INTRODUCTION

This thesis document satirizes bureaucratic forms while also presenting earnest scholarship and research. Because it mimics the form of governmental executive orders it deviates from Iowa State University's required and recommended thesis formatting guidelines in a number of small ways including flush left first lines of paragraphs, typographic considerations, blank pages, and pages left less than 75% full in order to begin new sections on new pages. The text is divided into 'Sections' instead of 'Chapters.' Level one headings after this disclaimer are left justified instead of centered. Additionally, much of the body of the document is arranged in an outline form. This attempts to maintain succinct language at the expense of grammatical 'flow.' It also results in an intentionally frustrating and obfuscating reading experience.

The core argument of this document is that many art practices and the experiences of the artists performing them are fundamentally incompatible with late capitalism and secondarily, with much of its influence in academia. Art is often subsumed into the current late capitalism paradigm. When this happens, its ability to critique or dissent is blunted or removed. It may also undergo subtle changes in order to approximate compatibility with the market. None of these changes are inherently wrong. They limit and mutate the practice of art to better fit popular expectations, and therefore, they exclude some of the most vibrant and crucial roles art has performed in human society since its inception. This document's satire reflects the uncomfortable existence of art in the current paradigm. It is compounded by the necessity of directly stating this satire in order to satisfy the Iowa State Graduate College's thesis requirements.

BACKGROUND

1. Prior to my enrollment in the Master's of Fine Arts program at Iowa State University in 2014, my research consisted of so-called 'traditional' art media. My 1998 undergraduate degree was a Bachelor's of Fine Arts from Drake University in printmaking with a minor in drawing, heavy study in painting, and an academic concentration in religion. Following graduation my practice concentrated on figurative representational painting. I pursued this with intensity for some years following graduation, but life experiences became distracting, and I spent many years treating art as a hobby while I earned a living working as a coffee roaster, graphic designer, art director, high school teacher, and stay-at-home father.

Throughout this time, I worried over the integration of my art practice with a pull towards social justice, activism, and humanitarian efforts. For a time this was manifest in a specialization in public health communications and, later, many years spent living on the Diné (Navajo) reservation in Arizona. It was never successful, and I commonly made works that were devoid of implicit content. I found that artworks made in traditional media (my own output, yes, but also artwork in galleries and museums) increasingly left me unsatisfied.

Artwork that I had previously enjoyed was still pleasurable to me. The art of the Western canon remained influential, but contemporary work felt empty and frustratingly incapable. I could find great pleasure in making work, and I could admire technical achievements and beautiful form, but contemporary work felt inconsequential. The historic and modern works in museums retained their interest, as they were still true to the eras they were created

in. Perhaps through romance, and from limited knowledge of their original context (I did not live those experiences, obviously), the reasons they were compelling to me persisted. Likewise, I enjoyed a great deal of contemporary artwork in its highest echelons, though I became dissatisfied the deathgrip of privilege and ultra-wealth that, in my estimation, made contemporary art inaccessible to the vast majority of people. It too often indulged in cleverness or vapid formalism. Most contemporary work seemed to mindlessly ape the forms that preceded it, indulging in cleverness at the expense of what I believed to be authentic content. My pleasure in consuming art came from the thrill of challenging and novel thinking combined with whatever craft was appropriate to the piece. I expected a level of synthesis between medium and message (though I found an explicit 'message' intolerable because i was trained that art is only good when it works with ambiguitiesa) that seemed exhausted from painting and drawing, and rarely seen in sculpture or installation.

Between 2007 and 2013 I slowly made various drawings and paintings (Figs. iii–xi), thinking only about formal aspects that were exciting to me, and therefore enjoying the process of making, but always with dissatisfying results. These works were technically sufficient, but to my mind they did not 'do' anything. I was, and remain, excited by small moments in these pieces, typified by gestural mark making and particular qualities of line that I hope work lyrically and in service of defining shape and value. Beyond that, however, they do not move me. I was aware by 2013, as I prepared work to apply to the ISU MFA program, that I was not interested in painting. Not only did my own work not deliver on my expectations, but almost no traditional media did. I do not mean to be cliché, but painting (drawing, printmaking, and on and on) felt dead. Contemporary traditional media works that excited me were exceedingly rare. If the best artists that I most admired could not make something compelling in these media, I reasoned, how would I?

In 2012 my son was born with an extremely rare and life-threatening disease, leading to over a year of intense and frequent hospitalizations, emergency flights, and the like. I photographed all of this process. For a time I felt required to stay awake to observe him, to record his seizures, and to make sure I didn't miss a medical event requiring my attention. To stay awake and also to find respite in a different sort of task, I began photographing his medications with a DIY extreme macro technique. I still find these abstracted photographs pretty, but like all the prior work, they do not hold up conceptually on their



Fig. i. Martin, Digital Photograph, 2012



Fig ii. Hydroxycobalamin Injection, digital photograph, 2012

Fig. iii. 40% Less, 2011, Graphite on paper, 11x14"



Fig. iv. Zero, 2011, Graphite on paper, 14x11"

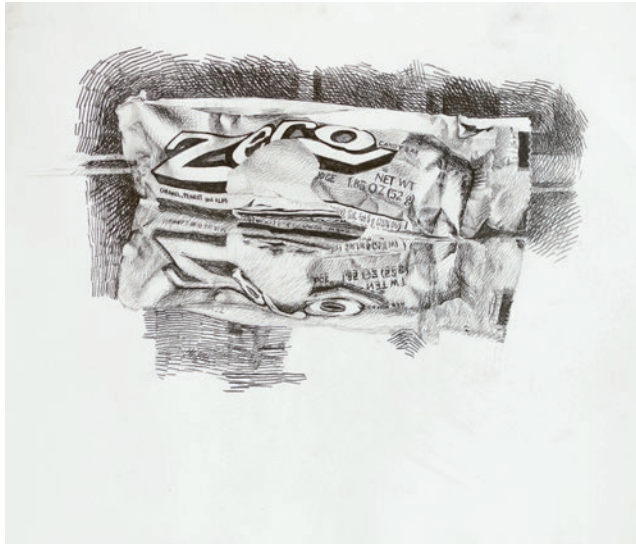


Fig. v. 45% Less, 2011, Graphite on paper, 11x14"



Fig. vi. Being, or Remaining, 2012, Charcoal on paper, 30x40"



Fig. vii. *Ansu with Beets*, 2012, Graphite on paper, 22x30"



Fig. viii. *Ansu with Beets*, detail



Fig. ix. *Ansu with Beets*, detail



x. Roy, 2012, egg tempera on panel, 9x10.5"



Fig. xi. *Martin*, 2013, egg tempera on panel with oil glazes, 30x30"



own. Samples of all this work are reproduced here, and it is quite apparent that they have no binding conceptual thread. Their pleasure for me is only in their creation.

2. I did not know what I planned to do at ISU, and I struggled for most of the first year and a half to find my footing. Early on an opening in the University's community gallery's schedule came up, and I produced a sculptural installation, a few video works and a sculpture to create an exhibit titled *Fall* (Fig. xiv). The center of *Fall* was dominated by a 4'x8'x8' room with exposed construction supporting an eight foot long section of straight tree trunk horizontally at eye level titled *Superposition* (Fig. xiv). Also in this show was a life-sized fist sculpted in oil clay then cast in butter. I enjoyed the conflicting ideas in that. It is a symbol of resistance made from something inherently soft and pliable, meltable, consumable, and as a dietary component, fairly hard to resist. I can say of *Superposition* and *Butter Fist* (Fig. xiii) that I can proudly own them as my creations, which was unique at that time, but they still are unsatisfying in that they do not feel tied to anything else conceptually, and especially because they do not act.

3. Meeting and connecting with artists is a crucial activity. I do not believe most artists work well in isolation, and their careers, especially, cannot function without substantial networking. Mostly so I could meet other artists, because I like being around other artists, I formed an alternative gallery space with a friend who owned a furniture making cottage business. The front office of his wood shop became Transient Gallery (Figs. xxviii and xxiv). It was a 9'x18'x8' room with two doors and unsophisticated construction. We added lights and painted it white, and programmed over 18 exhibitions of local, regional, and national artists in less than two years. Most exhibits were open only for one night, and attracted, on average, 50 to 70 visitors. This endeared me to parts of the local arts scene, and I expanded my connections through regular travel to neighboring cities with more vibrant art scenes searching for artists to exhibit.

A local museum curator, an artist, and an advocate all became close friends and together we recognized needs for something greater than an occasional exhibition venue. The arts were struggling in the Midwest, and in Des Moines, and we decided to transition Transient Gallery into a nonprofit enterprise called Chicken Tractor (Figs xxii and xxiii). A chicken tractor is essentially a mobile chicken coop placed over unnamable land. The chickens are allowed to range in the vicinity of their moveable roost, and their life activities prepare the earth in their territory for agriculture. Our Chicken Tractor metaphorically parks on the areas of the arts in our community that does not produce well, and fosters the arts there. We aim to create innovative solutions with a low capital outlay and strategic impact.

In 2015 I attended the Hand in Glove conference in Minneapolis, MN. This conference was created to serve as a national body of shared resources and community for Do it Yourself (DIY) artist-run spaces ranging from galleries very much like Transient Gallery to much more established and broadly programmed artist-centric spaces such as St. Louis' The Luminary, Brooklyn's Interference Archive, or San Francisco's very well heeled Southern Exposure. Here, nearly 400 artists and arts organizers from across the United States gathered to discuss ways to produce art outside of existing market systems, and also often independent of the challenges and restrictions that come with tax-exempt non-profit status. Hand in Glove announced that year that it would transition into a comprehensive body of organizers called Common Field, referenced later in this document. See paragraph three of the executive introduction for James McAnally's summary of the founding values of common field as an

Fig., xii. Edward V. Kelley's *Speedfreak*, 2015, at Transient Gallery



Fig. xiii. *Butter Fist*, 2014, buitter, 4.5x8x5"



Fig. xiv. Exhibition view of *Fall* including *Superposition*, 2014



Fig. xv. Three of five artists nominated to present at the first Chicken Tractor Microgrant Dinner, 2015
Left to right: Kathranne Knight, Guy Loraine, and winner Rachel Buse



attempt to create spaces that are friendly and supportive of the needs of arts producers, and resisting typical market-driven reforms to art production, and its over-institutionalization.

4. Throughout these later years, I became aware of a movement of art practice that Pablo Helguera, one of the movement's higher profile practitioners, terms Socially Engaged Art (SEA). Formally this grows from the tradition of Alan Kaprow's Happenings of the 1960s through the so-called 'Relational Aesthetics' of the late 80s and 90s coined by Nicolas Bourriaud. None of these works rely on the creation of objects, presuming that the 'art' of them happens in the relationship established through the experience of the work between its viewers or participants. My interest is in the capacity for these works to address social justice or practical matters of community, though I do not expect that as a requirement. I like mostly that they are social. That the audience very often becomes a participant, and it is in the participants' experience that the work of art is completed and possibly even carried on or expanded.

The first example of SEA that I hosted was an event created by artist Sam Gould, also operating as Red 76, called "Occupy Yr Home." Mr. Gould defines his practice as activism, and he limits his efforts to a radius of 16 blocks from his home (though he is often active throughout the municipalities of Minneapolis/St. Paul). In Occupy Yr Home, participants across the nation host a dinner party or social gathering of any sort, and document their conversation in any way. Mr. Gould proposed that participants discuss matters of social tolerance and justice in a roundly prescribed manner. His notion was that friends and family behave and discuss differently in their homes and with those they are closest to. The hope was that by practicing and thinking more deeply about social justice in a 'safe' place, participants might be more likely to practice and encourage similar values when in the public sphere, thereby affecting strangers and even policy. Another interesting example of SEA can be found in Maria Molteni's Net Works project (Fig. xxx), which Chicken Tractor hosted for the Martin Luther King, Jr. Neighborhood Association in 2016. Further description of this can be found in the Net Works proposal document in Appendix II.

Over time in my program at ISU I understood my work with Chicken Tractor as a specific form of arts intervention. It is a Socially Engaged Artwork serving the artists and arts-interested members of central Iowa. That is how my community is defined. My underlying goal is to promote the arts and support artists in a manner that does not explicitly participate in a capitalist market and is independent of (though often in partnership with) more established arts institutions and the academy.

With the closing of Transient Gallery, I found myself wishing for the company of artists and the pleasure of hosting exhibitions. Using the only resource available to me, I followed the model of an apartment gallery and created the Residential (Fig. xvi), a gallery in my apartment. I host artists, sometimes for days at a time, as a residency. I give them my bedroom and full use of the apartment. Depending on their needs, we often cook together and develop the exhibition together. I like to call this radical hospitality, and I go out of my way to make the experience as comfortable as possible. It is useful to note that this radical hospitality concept applies also to the need to create a safe place for artists and the arts in a market-centric society where the arts are routinely discouraged. As of April of 2017, the Residential has hosted four exhibitions and a pop-up performance since early in 2016.

5. I continue my experience as a maker, but in a conflicted way. During the Iowa Caucus of 2016 I assembled collaborators to broadcast three caucus locations (two democratic and one Republican) to the #makeamericagreatagain exhibition at White Box New York City. In 2017 and as I write this, I am waiting to hear if I will be awarded a public art commission for the Brain Sciences building at the University of Iowa (see the proposal concluding the Appendices), a short listed proposal that I created collaboratively. I continue to draw and consider the creation of sculptural objects (such as the Fist Shaker (Fig. xiv), a one-man-band apparatus that shakes a cast fist at the sky while its bearer walks around), but I do so almost entirely for the private pleasure of making. My career trajectory is aimed at making Chicken Tractor more capable of serving a larger number of artists and arts audiences, at developing more programs like Net Works that improve arts access in underserved areas, and in making Chicken Tractor a sustainable organization with paid staff and a permanent exhibition venue adhering to best practices for payment of art labor (see Soskolne).

The remainder of this document maps the contemporary art world and its significant pitfalls. It is described as a dominant paradigm that is inhospitable or damaging to many expressions of art and is ethically challenging to navigate. My practice of SEA is concerned—as is the work of most SEA practitioners—with modes of production that avoid these challenges and seek to show others how they might do the same. It attempts to offer a temporary safe haven to art, artists, and art consumers. This thesis presents the difficulty of this effort through the language and medium of the late capitalist paradigm and therefore my practice. The media of my practice exists too often in forms, contracts, and waivers, and it struggles to exist amongst the demands of corporatism, over-institutionalism, and bureaucracy. To articulate my argument in the medium of my practice, and to demonstrate this perilous landscape, my thesis formally mimics a governmental executive order and indulges in the unusual language of business and bureaucrats.



Fig. xvi. Kathrann Knight installing *The Shape of Your Absence* at the Residential, 2016

Fig. xvii. Prop from Heidi wiren Bartlett's "RUT" performance and Rachel Buse's sculpture in the Residential for "We Must Arise and Act!" 2016



Fig. xviii. "Not Normally a Sign Girl, But Geez..." Amy Kligman exhibit of drawings of protest signs, all sales benefitting the ACLU, 2017



Fig. xiv. Fist Shaker, Graphite, color pencil, gouache, and xerigraph on paper, 2016, 22x 30"



Mathew Greiner

Office of the Master of Fine Arts in Integrated Visual Arts, Arts and Visual Culture Department of the College of Design at Iowa State University at the direction of the Iowa Board of Regents serving the pleasure of the Honorable Terry Branstad, Governor of the State of Iowa (MFAIVAAVCCODISUIBRHTBGS), please contact Mona with questions.

For Immediate Release 4 May, 2017

Executive Order on an Inconsequential Plan for Reorganizing the Value of Art in the Public Sphere (EOIPRVAPS)

EXECUTIVE INTRODUCTION

KEY TERMS ARE DEFINED IN APPENDIX I: GLOSSARY OF TERMS

The current framework and paradigm of global interactions, presumed as the envelope of neoliberalist accelerating late capitalism, is capable of turning the benefits, pleasures, and values of human art and culture production to serve the needs of the powerful and wealthy ("subsumption"). Two extraordinary and crucial capabilities of art are to critique or dissent, and to demonstrate value to human existence in a non-pecuniary dimension. The overwhelming expectation to assimilate into a dominating fiscal framework limits the ability of art to perform its best work. In an attempt to preserve the legacy and potential of art in these functions, this order requests creation and maintenance of arts programs which exist outside or in resistance to this infrastructure and are funded at a remove from the competitive market, such as from household budgets or through barter. This is all being done because it feels important to do so, but it is known from the outset that it can not have a large effect. Instead, the primary outcome is creation of community and support through artist-centric actions intended to nurture those parts of artists and artworks that remain alien to late capitalism. "We build because we seek to reach out to others" (Helguera, p.22).

When art is subsumed, it is unable to convincingly dissent or critique, which is one of its greatest capabilities. Also, art does not easily map to the financial and populist measures required by capitalism creating a strong tendency to exploit its production or to devalue it to the point of its destruction. Therefore, Art is incompatible with global contemporary society and its economic frameworks. This order offers suggested parameters of consideration when facilitating art phenomena as an attempt to preserve its practice and offer its benefits to those who remain interested. Chicken Tractor and the Residential Gallery, their activities and principles, are presented as confirmational models.

James McAnnally writes about Common Field, the national convening body supporting the "emergent field of artist-centric practice," and this serves as a succinct introduction to the ethos of the Executive Order on an Inconsequential Plan for Reorganizing the Value of Art in the Public Sphere (EOIPRVAPS). McAnnally affirms Common Field's "network of antidisipline" and details seven shared values from its founding constituency: "artist-centric practice as a way to combat over-institutionalization, sustainability outside dominant market forces, risk, open-ended inquiry, diversity in all forms, new means of support (both financial and otherwise),

economic equity for artists and arts organizers, non-hierarchical decision-making, and mutual support across organizational, cultural, and geographic divides" (p.10). This order shares these values, but does not require all of them at all times in all things.

Art is a phenomena independent of media. Art has consistently, throughout history, proven its ability to subvert attempts to define what art is and what it is not. An 'open' definition approximates a successful containment of art. This style of definition follows the tradition of Wittgenstein (Barrett, p. 6). and is limited exclusively to the parameters of phenomenal character. That a ceramic sculpture could be more or less art than a painting or video is not questioned. Likewise the validity of a performed action is rarely challenged. The logical extension is that art is a phenomena, and is entirely separate from its medium. This is described here as a deregulation of form, or alternatively, as form liberalization. Deregulation of form is critical, in that art as a phenomena may be carried in the documents and actions of organizations, communities, and social groups.

It is important to note that, on a by-project basis, the professionalization and institutionalization of art require documentation or artifact as an absolute. When actions also produce satisfactory art as an artifact, that is a mark of excellence. However, byproduct-as-artifact, documentary materials, and measured outcomes are secondary to the whole. Where an artwork is primarily understood as an experience shared by a group of people in relation to one another, their environment and their larger context, documentary artifacts must arise organically from the shared experiences (e.g. individually and without excessive 'authorship'), or they risk subsumption into global contemporary art, inauthenticity, and inertness.

The valuation of art in the late capitalist marketplace is discussed. By employing the deregulation of form, art is displaced from a physical, commodifiable product to an aesthetic (and often ethical) experiential phenomena, less likely to be commodified for exchange. Its value, then, is forced (restored?) into a non-pecuniary sphere (See Appendix II: THE REPRODUCTION PARADOX).

EXECUTIVE ORDER

INCONSEQUENTIAL PLAN FOR REORGANIZING THE VALUE OF ART IN THE PUBLIC SPHERE

By the authority vested in me as a human being whose distant genealogical forbears stood up on two legs and began walking and carving small figurines and painting on cave walls preceding the invented concept of pecuniary exchange and finance, it is hereby ordered as follows:

SECTION 1. PURPOSE

(a) This order is intended to improve the awareness, effectiveness, and accountability of the actors operating within the Human Branch in enjoying, reflecting, or having available to them the experience of art and/or culture phenomena as a value and condition of existence external to pecuniary measure and measure of impact defined by gross population tallies by directing the Director of the Office of Phenomenal Appreciation (Director) to describe herein a plan to reorganize societal, governmental, and private functions and ignore unnecessary agencies, components of agencies, and agency programs by offering a confirmational discussion and model.

(b) This order is not expected to have consequence of any kind, because

(i) it presumes to act in dissent to the neoliberal global capitalist market, which as a matter of definition subsumes all dissent;

(ii) it attempts to alter human-scale systems predicated on changes of meaning which the author's absurdist world view indicates may be worth seeking or considering, but is ultimately futile.

SECTION 2. PARAMETERS OF OPERATION, PART I

Parameters of operation are defined here as the first part of discussion of art phenomena. Current, popular theories are described and slightly expanded in an effort to make room for empathy while retaining pluralism, a challenge that exists between Modernism and Post-modernism, and resolving now in the Post-post-modern condition best described as contemporaneity. The ways in which art is valued in late capitalism are enumerated, and challenges to the restoration of art's meaning to a non-pecuniary state are revealed.

(a) A definition of era labeled as 'Contemporaneity' in an expanded definition of that advanced by Terry Smith (pp. 4–8) characterized by

(i) Remodernism

- Defensive Remodernism - the institutional return to modernist sensibilities as an attempt to moderate the effects of contemporaneity;

- Retro-sensationalism - an 'embrace of the rewards and downsides of neoliberal economies, globalizing capital, and neoconservative politics.' This work is often driven by the allure of spectacle;

(ii) the expression of post colonial politics, market creation, and social impacts, and is typified by the dialogue of "local and international values;"

(iii) artwork founded in networks and communities, directly engaged in a literal sort of contemporary practice in that they are "about" the actions and products of social interaction and daily life, and which may have a base in social or political activism;

- articulated by social connectedness through media, and the sense of agency and fluid integration of social media to identity in younger populations;

- less media-centric expressions of communities, human support, re-history, and activities. Both manners may have a base in social or political activism, but this is more often seen in the latter. (The former is often captivated by self-important pride in labor or obsessive production, or an over-reliance on conceptually under-developed technology and gee-gaws.)

(b) Smith (pp. 4–8) describes these categories as results of three contending forces in contemporaneity, listed below:

(i) globalization, a contest between demand for resources and exploitation in acquisition of the same;

(ii) accelerated inequality;

(iii) the instantaneous “infoscape,” or ‘Spectacle’ as an image economy.

(c) Smith’s formula enumerates the ‘sort’ of work produced in what is currently known as a post-post-modern condition. The Director indicates that post-modernism legitimized and anchored an acceptance for plurality and an improved tolerance for uncertainty, but it did so via the removal of emotional connections, replaced with the knowledge of infinite references resulting in an impossible bar for hermeneutics. As a living human being, the experience is different. Accurate, ‘real,’ or not, feelings and meaning have a functional and imperative place in existence and therefore also in society. Contemporaneity opens space for an additional component by which a function, known in this document as ‘heart,’ may be added. It is a feature that is small but critical to the relational experience of work such as at (2(a)iii). This work is especially understood in Socially Engaged Art (SEA).

(d) Art exists within a societal paradigm that exerts a primacy of measures and markets, with the popular understanding of art’s value challenged by the division of markets including

(i) the Global Contemporary Art Market;

(ii) the subjugated peripheral Contemporary Art Market (non-central galleries, contemporary or traditional work for commercial exchange);

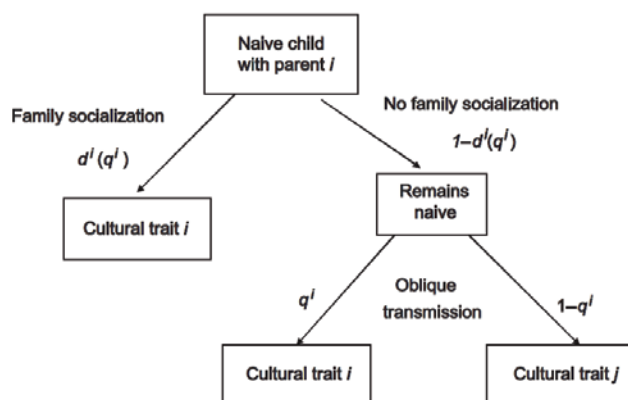
(iii) the provincial art praxis;

- excluded as a matter of taste;

- incompatible with the global contemporary art market as a product (see 2(d–f)) and is prohibited from the ‘professionalized’ market (Stalabrass, p. 60 & 81).

- Art subject to regional malapropisms’ or unsophisticated work (Célius - Elkins interview) unsuitable for market competition.

- Art illuminated as a function of class as global market freedom drives cultural homogenization. Second figure is concluding clause of three pages of calculations proving the point summarized at AP-P:I - ACCESS(c)iv re: cultural transmission (in Glossary).



$$\text{Tr}(Q) = -2Z - W(L^H + L^F) < 0$$

$$\begin{aligned} \det(Q) &= [Z + WL^H][Z + WL^F] - W^2L^HL^F \\ &= Z^2 + ZW(L^H + L^F) > 0. \end{aligned}$$

Fig. xx. Cultural transmission and homogenization, Bisin & Verdier, p. 450 and 482

(iv) the emergent art market

- is perceived as being immature work (and therefore a riskier investment pedigree);
- tolerates critique;
- is built on exploitative labor and production costs;
- is perpetuated by romantic mythologies;
- is determined successful only through processes of extreme and persistent failure (too challenging, "they" don't "get it") or subsumption into accelerated inequality 2(b)ii to globalization 2(b)i.

(e) current valuation of art phenomena is complicit in a variety of definitions listed below;

(i) Art is attributed value as an engine of economic growth.

- Americans for the Arts have found that as of 2010 "support for the arts is an investment in economic well-being as well as quality of life. Nationally, the nonprofit arts and culture industry generates \$135.2 billion

in economic activity every year—\$61.1 billion in spending by organizations and an additional \$74.1 billion in event-related spending by their audiences. The impact of this activity is significant; these dollars support 4.1 million U.S. jobs and generate \$22.3 billion in government revenue” (p.4).

Table i. Financial Impact of the Arts in the United States, Americans for the Arts, p. 4

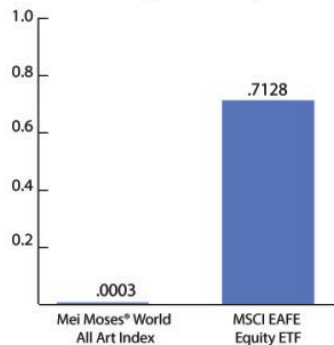
AREA OF IMPACT	ORGANIZATIONS	AUDIENCES	TOTAL
TOTAL DIRECT EXPENDITURES	\$61.12 BIL	+ \$74.08 BIL	= \$135.20 BIL
FULL-TIME EQUIVALENT JOBS	2.24 MIL	+ 1.89 MIL	= 4.13 MIL
RESIDENT HOUSEHOLD INCOME	\$47.53 BIL	+ \$39.15 BIL	= \$86.68 BIL
LOCAL GOVERNMENT REVENUE	\$2.24 BIL	+ \$3.83 BIL	= \$6.07 BIL
STATE GOVERNMENT REVENUE	\$2.75 BIL	+ \$3.92 BIL	= \$6.67 BIL
FEDERAL INCOME TAX REVENUE	\$5.26 BIL	+ \$4.33 BIL	= \$9.59 BIL

(ii-A) Art is attributed value as an extraordinarily high-reaching luxury (2(b)i) and unregulated investment (ARTHENA, pp 1–4).

- investors view art as a stable and growing asset class (“Changes in the distribution of wealth around the world are also contributing to the growth of the art market, as high net worth wealth is growing much faster than general wealth. Most important, the markets for Post-War and Contemporary Art are growing at a remarkable rate, breaking all-time auction records for both individual works and market sales overall” (p.1).

- Historically, investments in the art market have outperformed U.S. bonds, equities, and commodities in economic environments of high and rising inflation.

CORRELATION TO S&P 500 TOTAL RETURN INDEX (1988-2013)



CORRELATION TO MEI MOSES WORLD ALL ART INDEX (1988-2013)

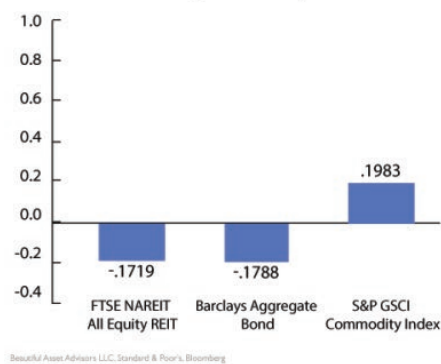


Fig. xxi. Investment returns and correlation to global market index, ARTHENA, pp. 1–4

- Globalization adds depth and liquidity to the art market.
- Postwar and Contemporary art offer midmarket point of entry (better liquidity) and highest returns.

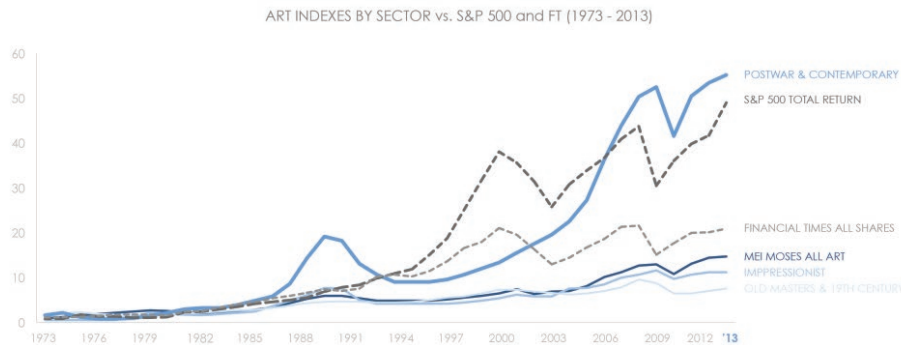


Fig. xxii. Performance of art market indices overlaid with financial market indices, ARTHENA, pp. 1–4

(ii-B) Art is attributed value as an extraordinarily high-reaching luxury (2(b)i) and unregulated investment.

- The Economist Magazine explains value attribution for art as occupying two dimensions (F.R. p.1). First, it delineates the history of art's creation of its own market in the 18th century, marked most cleverly with the opening of Christie's auction house in 1766. The 2015 US \$64bn global total art sales is bifurcated 50/50 between direct sales (the primary and secondary markets) and auction. Value here is attributed based on luxury status (trophies), provenance of the work, and anticipated increase in market price.

- The Economist has this to say on the second dimension. "What of the non-financial value of art? This is perhaps the hardest question of all. Yet it is essential. To stand in front of Matisse's circle of dancing maidens or Rembrandt's portrait of his mother is to recognise that they are masterpieces. As a viewer you are transfixed, lifted out of yourself, you feel your consciousness being stretched by a story that is both timeless and unending. That is the truest value of art."

(iii) Art is understood to require specialized sophistication for maximal enjoyment (2(b)i), (eg Barrett, p.4).

(iv) Art is understood to frequently be difficult, challenging, and void of enjoyment (2(b)i).

(v) Art that by an abstract and unregulated definition is found unskilled, provincial, or presented in a manner not participating in or sanctioned by the professionalized guild (Stallabrass, pp. 80–81) of global contemporary art is attributed dismissive value as a self-indulgent diversion (i.e. hobby, handicraft) (2(b)iii).

(vi) Art's enmeshment with global neoliberalism and late capitalism (e.g. Jelinek, pp. 17–42) suggests that the widening gap of income inequality is mirrored in the widening gap in the number of people who have access and interest in art and those who do not (see 2(e) iiA-B). (Points follow from Hinkel. Graph from Hardoon, et. al, p. 3).

- Income inequality (separate from Global Wealth inequality) measured on the **absolute** Gini index shows alarming widening of gap both within countries by individual and between countries.

- Convergence theory from apologists suggests that poor countries will catch up, however "we see that in 1960, at the end of colonialism, people living in the world's richest country were 33 times richer than people living in the poorest country. That's quite a substantial gap. But then by 2000, after neo-liberal globalisation had run its course, they were a shocking 134 times richer." (This excludes the wealthiest nations that are oil-rich data-set outliers).

- "The absolute gap between the average incomes of people in the richest and poorest countries has grown by 135%. Of course, this metric overstates inequality by focusing on countries at either extreme. We can correct for this by looking at regional differences. The best way to do this is to measure the gap, in real terms, between the GDP per capita of the world's dominant power (the United States) and that of various regions of the global South. Using World Bank figures, we see that since 1960 the gap for Latin America has grown by 206%, the gap for sub-Saharan Africa has grown by 207%, and the gap for South Asia has grown by 196%. In other words, the global inequality gap has roughly tripled in size."

Figure: Global income growth that accrued to each decile 1988–2011: 46% of the total increase went to the top 10%²

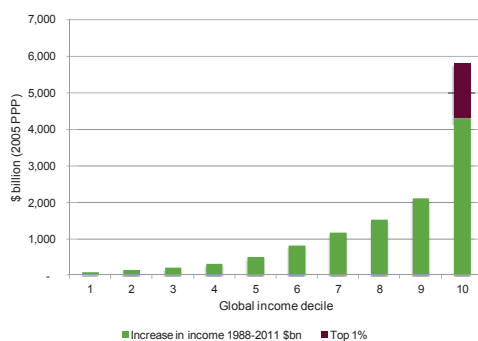


Figure: The wealth of the richest 62 individuals continues to grow, while that of the poorest half of the world stagnates⁴



Fig. xxiii. Global increase of wealth concentrated among the already ultra-wealthy, Hardoon, et. al, p. 3

(viii) Art staged in a manner such that it is hidden or removed from, or perversely hosted by established (complicit) art institutions allows art to be considered outside of the parameters required of participants of late capitalism.

(ix) Art attributed value distinct from financial markers proves the possibility of a paradigm outside of late capitalism and is therefore a threat to it.

(x) Art attributed value outside of financial markers offers great benefit to its participants in the possible experiences including but not limited to reflective critique, temporary suspension of existential alienation, temporary suspension of Marxist alienation, widened perspective, openness to ideas and creative solutions, personal pleasure, and indulgence in beauty.

(xi) By restoring arts' ability to critique and enrich, it offers itself optionally to be instrumentalized against dominant power systems.

(f) The use value of art as described (except where noted) by Julian Stallabrass (pp. 70–100) and organized via study questions advanced by April Eisman, PhD.

(i) The Neoliberal system benefits from artists appearing to risk poverty in their pursuit of freedom of expression via the perception of authenticity.

- It guarantees a vast talent pool, such that the very few who are chosen to stand out are guaranteed as rare, unique, and precious.
- It contributes to the persistent mythology of the tortured artist, which is no longer required, but can lend value in story-telling and the mythology underpinning a sale, and continues to popular 'great man' story of the iconoclast common to Modernist narratives and actionable in reducing the public's association of state spending to public benefit (Mazzucato, pp. 94–95) therefore reducing the public's support of related spending (Mazzucato p. 179).
- It maintains the illusion that support of the arts is a charitable activity.

(ii) Other systems tend to be highly interconnected. Art differs from other systems (e.g. legal, political, and economic) because it is an isolated system. Participation in it is uniquely optional.

(iii) Academia serves as a professional guild, distinguishing its products as being made from a specialized, exclusionary knowledge that is presumed difficult. It is typical of a career or vocational path.

- It is self-reinforcing, and the products enjoy fiscal exchange through different mechanisms.
- The artist's time and stature, rather than work products, is what is remunerated.

- It is primarily an autonomous circle of discussion and ideas, but these do leak out and inform larger practice. The academic art world is oriented towards research and professional protection through obscurity, where the market-driven art information is typified more by the air of exclusion made easily consumable and spectacular.

(iv) The art market has been modernized.

- Technology subverts the aura of the unique and rare object through photography, and through internet art.
- Auction houses' entrance into contemporary art has more thoroughly integrated the art market with its exhibition—the work may be curated and emulates more authentic artist-run spaces. In many cases artworks at auctions are only visible to the public (and barely so) when they are up for sale.
- The rise of the dealer-collector is a response to the challenge of the auction houses on what was formerly a monopoly of dealers.
- Corporate collecting biases the market towards politically neutral, easily hangable works.
- These characteristics preserve art's autonomy of apparent uselessness, supplementing neoliberalism and commingling contemporary art with marketing goals of major corporations.

(v) Corporations love to link their brands with contemporary art.

- It heals the appearance of social rifts set in place by the economic inequality their businesses produce.
- Corporations can appeal to better educated audiences with more wealth.
- Corporations can appear charitable.
- Corporations like to align themselves with a primary marker of creativity, innovation (see also 2(f)i).

(vi) Corporate sponsorship affects cultural production.

- Art that does not fit corporate sensibilities is not supported and therefore goes unseen.
- There is an emphasis on the image of youth.

- It gives rise to celebrity artists.
- It reinforces arts aligned with fashion and consumer culture.
- It serves as accessible money for sponsors.
- It reduces critique.
- It tends to produce spectacular, costly works.

(vii) The State perpetuates contemporary art.

- It helps to heal the social rifts set in place by the economic inequality their businesses produce.
- In the case of Thatcher and Reagan, and Trump, the state implicitly steers art away from uncomfortable political leanings by aligning it with the market, or with specific problematic industries such as tobacco and oil.

SECTION 2. PARAMETERS OF OPERATION, PART II

Parameters of operation are defined here as the second part of discussion on art phenomena and advances alterations to the definition of art such that personal significance, hermeneutical practice, and political material (both didactic and ambiguous) are tolerated. The locus of art resides in its action in the participant (be that a singular maker, collaborative team, or engaged plural entity) as an aesthetic phenomena. Ethical phenomena commonly affect aesthetic phenomena, and therefore affect the scale of aesthetic efficacy. The realization of 'beauty on the inside' colors the 'beauty on the outside' (Sartwell, the Six Names..., p. 10) and therefore allows political action to be an aesthetic parameter. The result is that reduction in perceived 'quality' due to unambiguous political content is replaced with an appreciation for an authentic and earnest experience.

(a) The deregulation of form is the author's term for fully liberalizing art from media. The aim is to understand art as an aesthetic phenomena that does not require any root in material and may be composed entirely of the experience of participants.

(i) Traditional art making presumes a formal element determined by the physical media employed in its creation and manifestation

- is most commonly object based;
- allows for the 'completion of the work' to occur e.g. as an experience as when colors are optically mixed by the brain of the viewer or when the work serves as an index of hermeneutic activity;

(ii) Space for the privatization of form by which the 'substance' or 'material' or 'media' of the art phenomena is characterized primarily as an experience, reflection, or hermeneutic activity in an individual as

- observer;
- participant;
- evangelist;
- engaged actor of perpetuated agency;

(iii) Consortia of form in which the privatized experiences of multiple observer/actors function (not to exclusion)

- in discord;
- collaboratively;

(b) The political aesthetic “axis of quality;”

(i) It is popularly presumed that political efficacy and the quality of art (sometimes understood as a taste-determined form of ambiguity) exist in inverse relation (Thompson, pp. 36–43) and despite which the ambiguous gesture is defended as a form of autonomy from external systems;

- The root quality of art is of meaningful or significant aesthetic experience;
- Aesthetic experience may be, but is not limited to or required to be
 - + phenomenal,
 - + relational (between, among, with myriad existences),
 - + sensory,
 - + ethical;
- ‘Meaningful’ or ‘significant’ aesthetic experiences may occur with or without physical objects or known stimuli, and may also occur in relation to a political action;
- Experiential resonance with a political action or intent is equally capable of achieving a meaningful or significant aesthetic experience as anything else, and is inappropriate as a limiting parameter;

(c) Using ephemeral experiences as a definition of politically-capable art, Thompson invokes Rancière’s contraption, the infrastructure of resonance (IOR). This is the relation, rooted in material, between institutions, corporations, social constructs, media outlets and so on, that retrofits post-modernism such that the list of referents are knowable, and therefore decodable, and therefore capable of carrying meaning and significance, and also capable of radical alteration by politically conscious individuals and groups (Thompson, pp. 60–61). This is strikingly similar (and in opposition to) the tenets of hard determinism in philosophy, by which infinite causes and effects continuously produce outcomes predictable but for the enormity of the data set (Hoefler);

(d) Thompson’s ‘Privatization’s effect on legitimation’ (p. 76–80) echoes Stallabrass’ observation that legitimacy stems from bootstrap ethics, feeding the mythology of exceptional genius and iconoclastic appeal (see 2(f)i). Where artists attempt to create their own infrastructures in response to a lack of artist-centric support from the market and its influence on society, they are divided and muted by their attempts to find resources, which are inevitably private;

- (i) privately funded (artist-funded) efforts struggle with financial upkeep;
- (ii) non-profit efforts rely overwhelmingly on funding from the wealthy;

(iii) non-profits shape societal values, and must demonstrate popular affect and/or support (Thompson, p. 77);

(iv) as resource-poor efforts struggle, other infrastructures are at risk of aging into populist messaging that reinforces conservative values favored by the market;

- in competition for public money, tax-exempt institutions must commonly demonstrate impact to demonstrate worthiness. Impact is difficult to define, and frequently falls into rubrics that favor high attendance and similar quantifications favoring popular support;

- in competition for public and private money, there is temptation to build or alter programs that fit grants or the wishes of donors which may not fit the mission or values of the institution;

(e) Barrett (pp. 3–6) describes three categories of art definitions.

(i) Honorific are definitions conveyed by the declaration of a perceived authority.

(ii) Classificatory definitions distinguishes between what is and is not a work of art according to qualifying parameters, which often continue to rely on some form of authority (e.g. historical/colonial context) yet do not reliably distinguish a measure of quality or efficacy.

(iii) "Aesthetician Morris Weitz, following the intellectual lead of Ludwig Wittgenstein, ...suggested ...that we consider the term *art* to be an 'open concept,' one that resists definitions based on any set of necessary and sufficient conditions present or forthcoming." Weitz asserts that identifying patterns amongst art objects is a worthwhile exercise not in creating a definition, but in clarifying the value of art.

- Such pattern identification resembles IOR (infrastructures of resonance, see 2(c)), but avoids the absolute results of cause and effect caused by IOR's 'distribution of the sensible' (the physical, 'sense-able,' artifacts in which the IOR is rooted).

- Weitz' open concept is predicated not in material, but in activated and shifting questions that are, themselves, an aesthetic phenomena.

(f) In an effort to make the open concept more concrete, consider how it finds a hybrid expression with the IOR in Sartwell's "Art and Politics."

(i) A political ideology exists as a 'multi-media aesthetic surround.' "Now the texts themselves have to be viewed aesthetically as well as semantically, and the power of the Declaration of Independence is not only what it declares, but the poetry by which it declares what it declares. ...most of us [Americans] have the image of a yellowed parchment with calligraphy in a vitrine: the Declaration is also treated and understood as a work of art" (p. 2).

(ii) Aesthetic expressions (material or otherwise) are the 'body of the ideology,' reifying aesthetic multitudes (p. 3).

(iii) Deliberately associative aesthetic maneuvers in politics are often tied to totalitarianism or propaganda (pp. 3–4).

- This is sometimes true.

- It does not categorically presume affinity. (Neocolonialism pervades republicanism, not fascism.)

- Aesthetic politics are not only from the construction and imposition of power, they are also characteristic of resistance, though impermanently so. (The anarchy of punk and street art may be corporatized.)

- The function of art in politics is constitutive. Aesthetic embodiments contribute to a political system. "For the doctrines are no less subject to transformation by context than are the aesthetic systems, and though we can recite the Bill of Rights, we cannot hold the sentences constant as to meaning" (p. 7).

(g) The 'open concept' definition coupled with the deregulation of form is dynamic and

(i) capable of infinite transformation suited to multiple contexts;

(ii) (optionally) entirely distinguishable from physical artifacts and traditions of

- commodification, and

- privilege;

(iii) pluralistic;

(iv) capable of political content and/or action without sacrificing quality, and often in enhancement thereof.

(f) The 'open concept' definition coupled with the deregulation of form therefore locates art as a phenomena of any medium, and often one that exists at least in part as a lived experience, ethical decision, or participatory action. In other words, art may not always manifest as a traditionally understood created object such as a painting, or even as a new media entity, but as the relationship between a participant (viewer, creator...) and their context. In this way, the 'quality' of art is dependent on the perception of the experience and decoupled from the influences of ambiguity, the political praxis, and post-colonial taste.

SECTION 3. EXPECTED OUTCOMES

Expected Outcomes of the Inconsequential Plan for Reorganizing the Value of Art in the Public Sphere occur along singular vectors of experience. Individual artists are exposed to opportunities for support in cultural production and as people searching for a community of like-minded others in what often feels like a hostile land. Participants in art may be temporarily enlightened, experience pleasure, feel encouraged to explore political alternatives, find self-actualization, and more. In these infrequent and individual experiences, the phenomena of art as a potential for more than its market values (see Sec. 2) is edified, and its capacity to exist as a value outside of late capitalism is momentarily assured.

(a) "Every work of art is one half of a secret handshake, a challenge that seeks the password, a heliograph flashed from a tower window, an act of hopeless optimism in the service of bottomless longing. Every great record or novel or comic book convenes the first meeting of a fan club whose membership stands forever at one but which maintains chapters in every city—in every cranium—in the world. Art, like fandom, asserts the possibility of fellowship in a world built entirely from the materials of solitude. The novelist, the cartoonist, the songwriter, knows that the gesture is doomed from the beginning but makes it anyway, flashes his or her bit of mirror, not on the chance that the signal will be seen or understood, but as if such a chance existed" (Chabon, p. 5).

(b) Throughout this document, predicates of social injustice are exposed, and the agency of art as a potential solution is advanced. However, this is not art's duty, nor its function. It is something art may reasonably attempt.

(c) The actions resulting from the proposed plans in Section 4 anticipate the following outcomes:

- (i) participants will gradually become accustomed to a non-pecuniary value of art;
- (ii) participants will gradually grow their personal interest in participating in art;
- (iii) art will be accessible to more participants, and in multiple populations;
- (iv) art producers will have greater capacity and expanded freedom to create, and therefore to create with greater ambition and less concern for popular acceptance.

SECTION 4. PROPOSED PLAN TO REORGANIZE SOCIETAL, GOVERNMENTAL, AND PRIVATE FUNCTIONS AND IGNORE UNNECESSARY AGENCIES, COMPONENTS OF AGENCIES, AND AGENCY PROGRAMS, PART I

See also Appendix II, SAMPLE ARTICLE OF INAPPROPRIATE ACTION, CHICKEN TRACTOR. This order retroactively sets forth the 501(c)3 agency Chicken Tractor and its associated efforts as a confirmational model appropriate for (a) determining and circumventing critical flaws in the dominant understandings of art as discussed in Sec.s 2 and 3 the staging of opportunities for participants to engage in mutual art experiences under the aegis of Socially Engaged Art (SEA)

- (i) frequently in non-traditional art spaces;

- (ii) in non-commercial settings;

- (b) orchestrate strategic regional or national arts professional events to strengthen the arts ecosystems in non-art-centric locations;

- (c) development of

- (i) educational;

- (ii) financial;

- (iii) infrastructural support for local artists;

- (e) repositioning art phenomena (3(a, b)) as a basic minimum support for human flourishing and a value for

- (i) pleasure;

- (ii) perspective

- political praxis;

- minor existential shift;

- (iii) dissent

- political praxis (3(b));

- innovation;

- growth;

- (iv) agent of community bonding, bridging, and functional operative of growth or actions.

SECTION 4. PROPOSED PLAN TO REORGANIZE SOCIETAL, GOVERNMENTAL, AND PRIVATE FUNCTIONS AND IGNORE UNNECESSARY AGENCIES, COMPONENTS OF AGENCIES, AND AGENCY PROGRAMS, PART II

This order retroactively considers the apartment gallery model of the Residential, in relation to contemporary and historical colleagues, and highlighting the function of Radical Hospitality.

The apartment gallery The Residential indicates the core of this order's outcomes. Apartment galleries have a history of centuries (salons). They re-purpose existing infrastructure to suit the needs of artistic creation, and to support and build communities amongst culture producers. Due to reduced popular awareness of the benefits of art phenomena, combined with the seemingly insurmountable paradigmatic definition of value as a pecuniary abundance and engine for growth operating in opposition of value for art phenomena, artists are challenged to support themselves through their practice, and their capacity is therefore diminished. Put another way, art is incompatible with the dominant framework of late capitalism and its profound societal impacts on value scales that encourage humankind to function entirely against its self interest to flourish.

(a) Historical models for apartment galleries could be cited as far back as European salons in the 17th century. However, Chicken Tractor's precursor, Transient Gallery (opened in 2013 and staging 18 exhibitions with over 20 artists until 2015) was initiated from the author's late 1990s exposure to the Suburban Gallery in Oak Park, IL, and Hermetic in Milwaukee, WI. Both of these art spaces had ambitious and critical programming, and were operated as household expenditures.

(b) Late in 2016 a second alternative art space opened in my central Iowa community. The Yellow Door Gallery operates in a privately owned home similar to a salon and programs art concurrently with music, literary recitals, and other cultural ephemera alongside generous and sophisticated foodstuffs.

(i) This unaffiliated but overlapping effort indicates health for the concept of the non-pecuniary (non-peccary?) valuation of art and culture production.

- It demonstrates a popular interest in the subject.
- It offers variety in subject, taste, and mission, thereby contributing vibrancy to the regional understanding of art.
- It offers a wholly different context—one customarily understood as a casual (and hopefully friendly) social experience.

(c) In Episode 465 of the Bad at Sports podcast (MacKenzie, et al), Jeff Stark speaks passionately about artist-run spaces.

(i) Artist-run spaces frequently originate from a need for immature art-

ists to exhibit themselves and their friends using existing resources.

(ii) The artists and the spaces both assume that they will grow in 'legitimacy.' That they will become a new, more accepted 'thing' in time.

- Artists will show in 'real' galleries, then in 'real' galleries in coastal art hubs like New York and Los Angeles. Or fail and exit art career paths.
- Galleries may become 'real' galleries, then expand to have presence in fairs or coastal art hubs, or fail and disappear.
- Gallerists/artists may professionalize around a curatorial career and professionalize into institutional and/or commercial work or fail and exit art career paths.

(iii) There is some beauty in the apartment gallery, as it is, being 'good enough.' That it may not need to follow a growth path, and that its nature prior to growth may be more instructive and more useful than its later manifestations.

(d) The Residential embraces its domestic setting advances the concept of radical hospitality, an attempt to apply domestic principles of hospitality and welcomeness to sustaining artists and their production, and to the audience.

(i) Artists and arts appreciators frequently feel alien to many surroundings.

(ii) Artists may experience significant struggle to have their needs met

- as cultural producers and for resources;
- for food, lodging, and participation in a like-minded community;
- hospitality includes the anticipation of a guest's needs and meeting them as resources allow.

(iii) Encounters with art in a private living space are problematized

- as highlighting the value of living with art and the ways it can enhance, activate, distinguish, or disappear into the texture of domestic life;
- as an inversion of private/public space that is simultaneously comforting and jarring;
- as an unusual form of access as above;
- as inherently occupying an indeterminate commercial identity.

(iv) Artists are invited to stay in the home as a 'residency,' and home-cooked meals, supplies, and other daily needs are provided.

SECTION 5. PROGRESSION

Predicting the near future of practice under this order.

(a) Chicken Tractor

- (i) Establishment of a permanent space;
- (ii) Establishment of additional programs;
- (iii) Sounder financial and organizational sustainability;
 - shift of reliance from key personnel to policy and procedure;
 - longer track record sustaining larger, more consistent financial support;
 - paid staff;
- (iv) expansion of exhibition program through
 - better payment to artists for labor and product;
 - addition of supporting programming (artist talks, etc.);
 - more ambitious solicitation of artists.

(b) The Residential

- (i) continuation of programming approximately three exhibitions, their residencies, and supporting programming per year;
- (ii) increase of financial support for participating artists.

SECTION 6. GENERAL PROVISIONS

The preceding document attempted to describe the practice and consumption of art as a positive externality and a market failure whose function is primarily to offer aesthetic experiences ("art phenomena") to human beings. By locating the aesthetic experience in the experience itself, residing in the ethical decisions and actions of participants, or through relationships between participants and their context (environment, objects, other people, etc.), art becomes capable of acting in observable manners in individuals and communities, thereby transcending (though not excluding) object-based art which is more subject to subsumption by the late capitalist market, and therefore more easily instrumentalized by power structures as a reinforcement of privilege. Subsumption also prevents art's full ability to critique and dissent. The forces of market failure and limits on art's capabilities mean that art production is incompatible with the current state of capitalism.

The artists mentioned in the background section and the sample works of Chicken Tractor and the Residential in Appendix II use Socially Engaged Art practices to create a safe haven for artists, their labor, and the consumption of their output.

(a) Nothing in this order shall be construed to impair or otherwise affect:

(i) the authority granted by law to an executive department or agency, or the head thereof; or

(ii) the functions of the Director relating to budgetary, administrative, or legislative proposals.

(b) This order shall be implemented consistent with applicable law and subject to the availability of appropriations.

(c) This order is not intended to, and does not, create any right or benefit, substantive or procedural, enforceable at law or in equity by any party against the United States, its departments, agencies, or entities, its officers, employees, or agents, or any other person.

MATHEW B GREINER

OFFICE OF THE MASTER OF FINE ARTS IN INTEGRATED VISUAL ARTS, ARTS AND VISUAL CULTURE DEPARTMENT OF THE COLLEGE OF DESIGN AT IOWA STATE UNIVERSITY AT THE DIRECTION OF THE IOWA BOARD OF REGENTS SERVING THE PLEASURE OF THE HONORABLE TERRY BRANSTAD, GOVERNOR OF THE STATE OF IOWA.

4 MAY 2017

Fig. xxiv. Kathranne Knight's artist talk at the Residential for her exhibit, "The Shape of Your Absence." 2016



Fig. xxv. Attendees at the Residential, 2016



Fig. xxvii. Heidi Wiren Bartlett's "RUT" at the Residential, 2016



Fig. xxvi. Gustavo Aguilar performing "Taco Talk" at the Residential



Fig. xxviii. Attendees at Transient Gallery, 2014



Fig. xxix. Joe Biel drawing on the walls of Transient Gallery for his exhibition, 2015

